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In consequence of unforeseen circumstances, the examples which were intended to have accompanied this Number of the Review must be delayed till the appearance of the next, with which they shall be given. And in future the illustrations will be printed in a beautiful musical type, which has been procured from the Continent expressly for this Work.

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ON THE PHILOSOPHY OF MUSICAL COMPOSITION,

No. 7.

THE EXPRESSIVE POWER OF INSTRUMENTS.

TO THE EDITOR.

SIR,

I HAVE hitherto, in this series of essays, confined my thoughts very much to vocal music, as being that species which is most easily reducible to definite treatment. Notes to which words are affixed, though men may differ concerning the justness of their expression, are nevertheless submitted to the test of precise interpretation; and it is by this test that we are not only enabled to compare their specific meaning, but to draw conclusions respecting the very nature of musical expression itself. Led by a similar analogy, it is my intention now to consider the power of accompaniment to aid in "casting soft or noble hints into the soul," and this I shall endeavour to exemplify, by illustrations drawn from the past and present practice, by which process I hope to arrive at some distinct principles. As a first step, we must examine the constituent parts of a band, and strive to ascertain what are the properties of the several instruments. By this I mean the natural effects of their several sounds upon the organs of sense, as well as their modifications in expression, or association. I shall begin from the foundation—the double bass; but I must so far trespass on the regularity of my design, as to write a few sentences upon the organ—the nucleus upon which the other parts are formed—the centre of the system—the very voice of harmony, which, in this lower sphere, may be likened (*par impari*) to that high notion

which the poet has described, and to which Mr. Webbe has given so glorious a musical interpretation.*

The organ is in itself an epitome of a whole band, for it not only is able to express all the parts of a composition, but to imitate with sufficient similitude to convey a competent notion of the design of the author, the accompaniment of the flute, horn, trumpet, or any instrument, the sound of which is produced by the same means—the passage of the air through tubes. Its properties are power, sustentation, and grandeur. But the organ retains at all times, even under the most rapid execution, a character of solemnity, or at least of gravity, which precludes its being used to any light purpose. In accompaniment it is principally useful as an instrument of all pervading power, capable of supporting even the most extensive orchestra, of keeping together a chorus, and of serving as an universal point of reliance for all. It has, also its beauties as a solo accompaniment, and of these I shall speak hereafter.

The double base is not alone the foundation, but like the fibres which rise along the bark of a tree to its branches, is identified as it were with all the other parts. It gives a support, strength, and fullness to the harmony, and imparts so much precision to the execution of any composition, that it confers a gravity and consistency which no other instrument can infuse. Nor is power all its excellence. When touched by the hand of such a master as Dragonetti, its softest tones bestow a richness which can be afforded by no other means. It has been often said that the finest body of sound is obtained from a number of instruments playing soft, rather than from a few playing loud. Here the effect is almost reversed. No combination from other instruments can equal in depth or richness the murmur of the double bass when played piano.

- * Thy voice, O Harmony! with awful sound,
Could penetrate the abyss profound,
Explore the realms of ancient night,
And search the living source of unborn light.
Confusion heard thy voice and fled,
And Chaos deeper plung'd his vanquished head.
Then all those shining worlds above,
In mystic dance began to move
Around the radiant sphere of central fire,
A never ceasing, never silent quire.

The violoncello in concert rises just above the double bass, which it assists, while it adds lightness to the composite results of combined tones. When we hear a fine body of sound, drawn from all sorts of instruments, it affects us like the light of the firmament, which, though composed of various colours, seems in itself colourless; we are sensible only to its power and brilliancy, but we lose all exact knowledge of its constituent parts in the general blaze. Thus in the production of fine tone, though many various properties be necessary, the ear drinks them in their compound state, unless specific attention be given to any one of the constituents. But though the instrument I am speaking of melts into the common mass, it has yet properties which make it of equal importance with those most important. Its fine, rich, brilliant tone, the power it affords to execution, its contrast to some, and its agreement with other instruments and voices, all fit it more generally and not less expressly for the various purposes of accompaniment than perhaps any other; while in solo parts and passages of melody, it is employed to no less advantage. Its power in supporting the singer in recitative is greater than that of any other, because it can not only hold the sustaining note, but give the full chords in arpeggio.

The tenor is scarcely to be considered more than useful in filling and completing the harmonious whole. Its mediocrity obscures its qualities. It is lost by comparison with the violoncello which stands below, and with the violin which ranges above it. The tenor wants the volume and command of the one—the facility and brilliancy of the other. It can hardly therefore be regarded in any other light than as an humble and an useful assistant, a follower occasionally to both.

The violin has almost from the first moment of its introduction been considered as the most perfect of all corded instruments. Its compass, the brilliancy of its tone, its various expressive powers, and the means it affords to execution—all combine to render it pre-eminent above all others.

The perfection at which the wind instruments have arrived is the work of modern ingenuity, as their more universal application is the effect of modern science. We need scarcely go back further than Handel or Purcell to find the stringed instruments, with a little occasional assistance from the trumpet and the hautbois at

most, the only accompaniment. The symphony was not then known.

The bassoon is an instrument that has not yet, I think, fulfilled all its purposes. Bating a reediness that detracts from its smoothness and beauty, its tones are such as to produce various effects—these however are chiefly sedative, tender, or melancholic. The associations attached to the bassoon are fewer perhaps than to any other instrument. It is not poetical in its shape, dimensions, or application. Every damsel feels that it would be as impossible to admire a swain who should aspire to breathe his melting strains through its bulky and involuted tubes, as Lady Delacour declares it is to love a man in creaking boots. Hence the bassoon is without an epithet. If not absolutely “unhallowed,” it is certainly “unsung.”

The clarinet, on the contrary, has been made especially martial by its uses. But although we cannot entirely divest ourselves of the impressions thus extrinsically forced as it were upon our minds, we are to regard the intrinsic properties of the objects we are discussing. The clarinet then I should say, holds a middle place (like the tenor between the violin and violoncello) between the bassoon and hautbois; and while it wants the depth and smoothness of the one, it lacks the brilliancy of the other. Yet it has also the advantage of being (relatively) fuller than the last, and more animating than the first. It is this which brings it into more play amongst the wind, than the tenor amidst stringed instruments. Perhaps its application to the expression of passion is more various than either, but I question whether it is capable of raising such intense emotions; and this is a distinction which holds generally—indeed it appears to be the law by which nature compensates us for the discrepancies in our affections, in our moral as well as our sensual appetites. The wider we extend our enjoyments, the less strongly we feel them—the larger the surface on which they are spread, the less the depth—the more we seek to multiply our gratifications, the less hold they take on our sensibility and on our remembrance.

The hautbois is the only instrument in modern use which fancy can liken to the pastoral reed that makes such a figure in poetic song. There are considerable defects in its tone. It has the same reedy drawback which lies upon the bassoon and clarinet,

with the additional evil that as its pitch is higher, its nasality (if I may be allowed such an illustration) is the more perceptible. The hautbois is used to express the opposite feelings of joy and sorrow. But in itself its tone is rather stimulant than soothing, nor do I think, from its want of purity, it can ever be said to be absolutely and entirely pleasing—that is, physically pleasing without alloy. But our judgment in this particular is so modified by habits and circumstances, that I should hesitate to trust my own opinion upon such a point.

“The soft complaining flute” takes either a wailing or a shrill and sprightly character as it is employed—but its true nature is soft, tender, and lugubrious. In such a disquisition as this we must not suffer ourselves to be led away by the improvements or the powers of an individual artist. Mr. Nicholson can make the flute speak the language of almost any passion—but this is a quality rather appertaining to the man than the instrument. We may indeed avail ourselves of the distinction which modern usage or modern additions have made general—for to these the wind instruments are universally indebted, and indeed symphony music itself, for the greatest share of their advancement.

The horn has been so generally devoted to images of the chase, that it should almost seem to be given up, without equity of redemption, to that sole idea. But there is in the properties of its tone a beautiful power of various adaptation, which, in spite of the strongest association that appertains perhaps to any instrument whatsoever, renders its employment in different and even opposite expression peculiarly delightful. Warm, rich, soothing, tender, mournful, or inspiring, its uses seem surprisingly multiplied when its limited range is considered, both as to compass, keys, and celerity of movement. Perhaps this is not owing to the quality of the tone only, but to the means of modification the player possesses. He can attenuate or enrich, increase or diminish, gradually swell and gradually decrease, its melting sounds.—And if the same power reside in other wind instruments, it is to be recollected that in none else is there such fullness as in the horn; consequently the player has more scope for the display of his fancy and feeling in the several degrees of modification, any one of which he can choose.

The trumpet, shrill and ear-piercing, martial or awful, is asso-

ciated with only two ideas—war, and the resurrection from death. This allies its use in all cases to the sublime.*

The serpent is employed to strengthen the base, and occasionally to increase the roundness, quality, or force of this portion of the harmony.†

The trombones by power and quality carry sublimity even higher than the trumpet, but are restricted by other circumstances to a far more limited use. The drums are applied to the same purposes by the mere increase of sound—by thickening, as it were, the general obscurity, or augmenting the general grandeur resulting from volume. This and an occasional production of descriptive effects are the proper and natural employment of this primordial instrument.

The harp embodies, as it were, ideas of elegance, and it is also by association devotional. Its sounds are, comparatively speaking, so stringy, powerless, and evanescent, that they can hardly be said to raise any strong emotions *per se*—by their own proper nature and impulse.

The armonica or carillons, the cymbals, tambourine, and triangle, are all employed only in descriptive or martial music, and are to be considered rather as increasing or varying the quantity of sound than as capable of any specific expression; they do indeed introduce a certain sprightliness and swell the train of musicians, thus adding something of the splendour of extension to the whole. But as accessories to descriptive music alone they are useful, and assist in proving the power of sound in imitating either

* I remember some years ago to have heard a man, Schmidt, I think, play *Crazy Jane*. It produced much such an effect upon my mind as I conceive it would to hear *The Young May Moon* upon the serpent.

† Although this instrument is limited in its compass to ten tones, I have heard very extraordinary performance upon it. About thirty years ago there came to England a Frenchman, of the name of Frichot, who played an air with variations, of rapid execution, and containing very difficult chromatic passages. His instrument was a long tube, terminated by a globe about seven or eight inches in diameter, in the side of which (as nearly as I can remember) was a pretty large orifice. It was in a serpentine form, but the bends were not more than a foot in extent. The tube gradually increased in size, from the mouth-piece to the globe. Its tone was round and pure, resembling the lower notes of a bassoon, but deeper, and of greater volume. His execution was clean, and his intonation accurate, but it seemed a work of vast labour to play with the rapidity he had attained.

natural objects, or by the help of association, particular ceremonies or actions wherein such instruments are used.

Such are the materials which the ingenuity of man has put into the hands of the composer for his genius to work upon. To shew by the instances I have collected how these are best employed would now lead me beyond the limits of an essay. I shall therefore follow up my speculation at large hereafter.

M.

THE ORGAN AT ST. JOHN'S CHURCH, LAMBETH.

TO THE EDITOR.

SIR,

THERE is no well-wisher to the doctrines, and discipline, of our venerable Church, who will not heartily rejoice at the additions which have been lately made to the sacred edifices of this vast metropolis and its vicinity. They rise before him, as so many grateful proofs, not only of the encreasing prosperity of his country, but also of the piety of his countrymen; for the excellent intentions of Government, and the aid which it has afforded, would have gone but a little way to meet the general want, had they not been powerfully seconded by the zeal and liberality of private individuals.

It is to record an instance of individual liberality that I now address you, and, as my subject is closely connected with the art which is the especial object of your work, I hope that this letter may find a place among its valuable contents.

The parish of Lambeth is one of the most extensive in the neighbourhood of London, and till very lately, it had only one church, and some few chapels of ease, for the accommodation of its numerous inhabitants. Under the late Act, however, three new churches have been built, and a fourth is nearly completed. One of these, is the church of St. John the Evangelist, which

stands in the road leading from Waterloo Bridge, and is to be the parish church of what is called the Marsh and Wall District.—This church was consecrated by the Bishop of Winchester, on Wednesday, the 3d of November last, when an organ, built by Bishop, under the particular inspection of Mr. Horsley, was opened by him. The contents of this noble instrument, which has excited the admiration of the most excellent judges, are as follow :

<i>Great Organ.</i>	<i>Choir Organ.</i>
Open Diapason, throughout—metal.	Stopt Diapason
Do. do. do.—Lower octave wood	Principal
Stopt Diapason, do.—Treble metal	Dulciana
Principal	Flute
Twelfth } throughout	Fifteenth
Fifteenth }	Cremona Treble
Sesquialtra—3 ranks	Bassoon Bass
Mixture—2 do.	Swell from E below Fiddle G.
Trumpet } throughout	Stopt Diapason
Clarion }	Open Diapason
Double Diapason Pedal Pipes	Principal
Choir Pedals	Dulciana
Coupler Pedals.	Trumpet
	Hautboy.

The compass of the instrument, is greater than usual; for it goes up to FF, and down to GG, including AA \flat : this last-named note is an addition which your readers, who are organ players, will know well how to appreciate.

The pedal pipes are of the largest dimensions, and give astonishing grandeur to the whole; at the same time, they are so admirably voiced, as to become most highly effective, even when used with the softest stop.

This magnificent organ, Sir, has been presented to the church by Thomas Lett, Esq. a gentleman who has great property in the neighbourhood, and is a Magistrate for the county of Surrey. Could the envy of wealth be ever justifiable, it must be, when we see it applied to such noble purposes. But apart from all feeling save that of admiration, every liberal man will join with me in wishing, that the donor of this instrument may long live to have his mind elevated by its solemn and inspiring tones, and that hereafter, his children's children may regard it as a monument of their ancestor's generosity. And when we consider the aid which

our service may derive from an organ, properly and *devoutly* managed, shall we not be tempted to say to many of the rich, among our acquaintance, "go you and do likewise."

I remain, Mr. Editor,

Your humble and obedient Servant,

A MEMBER OF THE CHURCH OF ENGLAND.

Lambeth, Jan. 3, 1825.

H

TO THE EDITOR.

Forbearance is as necessary, and is as great a virtue in singing as in life. To abstain from the exhibition of ill assorted, even if well executed ornament, is in a great measure the criterion of sound taste. * * * * *

The course a great singer should pursue is, to consider well the style of the composer, the sentiments of the poetry, the tendency and scope of the whole song, his own powers, how far he is at liberty to deviate from the notation, and then to determine how many, and of what character are the graces which it will bear.

Elements of Vocal Science.

THE above passage appears to me to be equally applicable to instrumental performers as to vocalists, and rose forcibly to my remembrance during some of the late festivals. It was brought to my recollection by the constant introduction of ornaments and cadenzas in various songs, more particularly the sacred. Of late years the florid style has been gradually gaining ground among singers and instrumentalists, and particularly since Rossini's music has become so popular. Performers, whether of great reputation or no reputation at all, have been seized with this mania, and have, more or less, attempted to change or to mix florid Italian ornaments with true English expression. Now it has ever appeared to me that these attempts were not only in total contradiction to the entire meaning of the composition, but were in the worst possible taste. If it were asked, "what are the inducements which have led singers to the introduction of a style so entirely adverse to the character of the English?" I should apprehend the only answer

that can be given is the following :—Florid music having become exceedingly popular, and the public lavishing its praises and its favours upon those who sing such compositions, it is necessary that those who are dependent for support upon the public, should bend to the public taste.” If the basis upon which this answer is founded were true, I should say that there were some grounds for such a charge ; but it seems to me that it is not the execution with which Rossini’s compositions abound that has captivated, but the witching airs which he is ever introducing and carrying on throughout all his productions. It is these melodies, combined with the lightness and elasticity of the composer, which bear up the spirits of the audience, and render Rossini so powerful. Again, it is almost impossible, with two characters so totally and entirely at variance with each other as the English and Italian, that the music which nature has rendered applicable to the character of one, should be suitable to the other. Where then is the ground for such an admixture of two styles so totally adverse, that by uniting them you destroy, or rather render both powerless. It is in this last point that the Italian singer carries off the palm, and no wonder, because the execution and the ornament are adapted to the style of the composition, the composition is suited to the language, and the style of the composition, the ornaments, and the manner of the singer, are appropriate to the character of the nation. In a single sentence, there is unity and propriety in the whole. On the other hand, the English singer who uses Italian ornaments enjoys none of these assistants, but besides the opposition which such opposites as style, expression, and language offer, has to contend with the national feelings of the audience, who must and who do observe the total destruction of the nationally characteristic expression of the song, and who draw comparisons between the one singer and the other, under such circumstances, adverse to the English, merely from the misapplication of powers and attainments.

This rage for ornament is not confined to English songs of execution. Ballads and sacred music are not exempted from the introduction of these extraneous graces and most inappropriate cadenzas. Burke, in his *Essay on the Sublime and Beautiful*, part iii. sect. 5, on the Beautiful in Sounds, says, “ That great variety and quick transitions from one measure to another, are

contrary to the genius of the beautiful in music. Such transitions often excite mirth, and other sudden tumultuous passions, but not that *sinking*, that *melting*, that *languor*, which is the characteristic of the beautiful, as it regards the beautiful in every sense. The passion excited by beauty is in fact nearer to a species of *melancholy* than to jollity and mirth." Some of the most popular ballads of the present day are, both in the music and in the poetry, calculated to raise that *melting*, that *sinking*, that *languor*, which Mr. Burke describes as constituting the beautiful in music, and yet to these ballads, which must of their own nature rivet the attention, and raise all the softer and finer affections, is appended as a matter of beauty, an unmeaning, lengthy, and varied cadence. Feeling and expression are perhaps more required in a ballad than any other song, and the substitution of passages approaching to agility argues a want of these attributes, and can only be used to create wonder, and thus, by turning the mind from the contemplation of the intrinsic merit of the performance, to the difficulty which has been overcome, occupies it with one object, and prevents it from entertaining any other. The author of the Elements of Vocal Science, in speaking of style and manner, observes, "Ornaments well performed are apt to seduce our senses by the seeming difficulty of the execution, and we are led away by the novelty, wonder, and surprize, at what perhaps we never conceived practicable; the emotion rises with the *rank of the performer*, we give credit for more value than there really is, and take it upon the trust of his personal reputation. The judgment is silenced, while the ear is filled with new, agreeable, and unexpected sounds. But we are influenced only by an emotion of surprize—the affections are never engaged." When, therefore, I hear a singer, who has both the talents and the power of giving a song the true expression, deform this expression by the addition of these flights of fancy, I can but lament that any artist should so prostitute his talents and acquirements—should so totally disregard all the fine attributes of his art by the introduction of any thing so void of judgment. The taste of the public is placed in a great measure in the hands of the performer—he has the power, and he ought to have the inclination, so to feed, direct, and chasten that taste, that it does not become corrupted. If it declines, to him must principally be attributed the evil that ensues.

Instrumental performers are by no means free from similar imputations. How often have I heard the inimitable Lindley, whose accompaniments display the most refined taste, and whose instrument sings as delightfully as any vocalist of the day—how often have I heard him suddenly rush from the bottom to the top of its compass, with the utmost velocity, execute rapid arpeggios, tenths, triplets, &c. &c. with all the wondrous power of hand he possesses, especially at the close of such songs as *Gentle airs*, *Alexis*, *O Liberty*, &c. What possible defence, I would ask, can be urged in vindication of such a total want of judgment? After enrapturing an audience, and fairly dividing the palm with the singer, how extraordinary it is that a man of his exquisite feeling and taste should be so led away by the desire of display. To such compositions as his concertos these species of cadenzas are perfectly applicable; how little suited then to *Gentle airs*. The beauty of a musical performance, and the impression which it is intended to produce, whether vocal or instrumental, depends entirely upon the fitness of the sounds to express the passion to be conveyed. The feelings of sympathy which these sounds are meant to call up, rest upon the similitude they bear to the idea which nature has formed in our minds of the passion itself; and unless the feeling is really excited, the imagination cannot seize upon the illusion which is to be kept up, and the impression is therefore imperfect. A song or a solo, whether an accompaniment or not, requires the same unity of character that we expect from a landscape, or from a poetical composition. If contrast is necessary, the strength of it must be adapted to the nature of the subject, since the introduction of any thing not fitted to the scene, or to the peculiar expression which it is intended to excite, is the annihilation of that unity of character, of that keeping, upon which the effect of the performance or of the picture depends. The true end of any deviation from the plain straight forward intention is to heighten the effect; and therefore the first point to be considered in the introduction of such contrast is its fitness to the subject. Crowds of ornament in a song, &c. only serve in such cases to exhibit the skill of the performer, and to dazzle and deceive the good taste of the audience, and to weaken the effect of the composition. If this be the fact, how can it be supposed that ornaments so totally unadapted to the style of the

piece can keep up the effect? From an instrumentalist, as it appears to me, is required even more attention than from a vocalist upon the point of ornament of any kind. A vocalist possesses, in aid of the expression which the music is to convey, the powerful assistance of language, and thus less is left for the imagination to supply. If a singer fails to convey the true expression, the words remain to fill up the void thus occasioned, and the audience can follow him without any stress of mind, and with facility, through the composition. The instrumentalist has, on the contrary, no help of this kind, to which he can look for support. If he fails in the expression, he leaves a blank in the story he is relating, which cannot be filled up, and mars the effect of the composition and of the performance. It is therefore necessary that an instrumentalist should cultivate the higher branches of his art, since he is dependent upon his own powers alone for support. He ought to look upon himself as a vocalist, for he is one without speech; and as such, study to give himself the power of making his expression understood. It is this circumstance that renders the substitution of execution in the place of expression by instrumentalists (if I may so express myself) so prominent. We are aided throughout the song by the words, which convey in some measure the passion to be expressed, and at their termination the illusion is lost, if the instrumentalist is unable, or does not take the feeling up and carry it on. Upon this ground I must think, Sir, that sudden and rapid codas are not only most inappropriate, but generally in opposition to the feelings of an audience; and I own I wish wholly and completely to banish the cadenza, both from our singers and from the instrumentalists who accompany them.

I am Sir, your's truly,

R. N.

ORGANISTS, VOLUNTARIES, AND PSALM-TUNE SINGING.

TO THE EDITOR.

SIR,

THAT the excellent service of our church does not derive all the aid from music, which music is capable of affording, must be clear to every one, who understands the subject, and who bestows the least attention upon it. This fact however has been so completely established by your Correspondent, "An Observer," that it is unnecessary for me to add one word to his statements and reasoning.

But, as his observations are of a general nature, and relate, principally, to vocal music, I shall venture to intrude on you, with some remarks on our organists and the mode in which many of them conduct that portion of the sacred office which is entrusted to their care. This subject, which embraces all that concerns the instrumental performance allowed in our churches, is worthy of the gravest consideration; for if, on one hand, piety may be exalted, and the holy cause of religion advanced, by a judicious use of that noble instrument, the tones of which mingle with our supplications and praises, so, on the other hand, feelings altogether remote from humility and devotion, may be excited by its abuse. On this account, I have often beheld, with grief and astonishment, the little caution which has been employed in electing persons to fulfil the very important situations of parochial organists. A good moral character, a religious disposition of mind, and well cultivated talents, should be strictly required in every one who presents himself for such an office. But are not these qualifications, Sir, very often disregarded? And do we not perpetually find that a candidate is chosen, because he has powerful friends in a parish; or to favour the views of some particular party; or, not unfrequently, because he is maimed, or halt, or blind, and must have a provision. Here let me not be misunderstood. Such persons, as I have last alluded to, are en-

titled to our tenderest compassion, and to all the assistance which we have it in our power to afford. But their infirmities do not give them a claim to situations in which they may do infinite harm, by rendering the musical portion of our public worship, uninteresting, if not ridiculous.

There is, however, a class of organists, differing widely from these, whose conduct is deserving of very severe reproof. I mean those who, endowed with great natural powers, and a possession of all the resources which science affords, think only of themselves, when they should only think of their duty; and, instead of inspiring our congregations with the flame of devotion, inspire the sensible part of them, with disgust. Complaints, on this head, have been made at all times: more than a century ago, Bedford, in his work entitled "*The Great Abuse of Musick*," thus expresses himself:—"It is lamentable to consider, that when a man comes to church for the good of his soul, in hopes that every thing there shall increase his devotion, the musick serves only to increase his distraction; and he can scarcely ever hear any thing from the finger of the organist, which tends to gravity and sobriety; but a wanton light air, as if designed to spoil the endeavours of the minister in all the offices of our excellent church, and banish from the house of God every serious thought."

This is the language of an intrepid assailant of the "light and wanton" style of church playing which prevailed in his day, and, a little further on, he says—"If any one complains of this abuse to the parishioners, their answer is, that they do not understand it, (and who does, as it is now managed?) I know not any sober person, who can understand any thing in it, except a jargon of confusion, without head or tail, including all the keys of the gamut in a promiscuous manner, without any cadence or connexion, intermixed sometimes, with a wanton airy fancy, and at others with a heavy sordid performance, and all this occasioned by extempore maggots in all the voluntaries and interludes, whilst the man is conceited of his own parts, because no one else understands what he would be at, and scorns to practice such things as are tried and approved of by the best masters." The italics, and the punctuation, will shew, that I have transcribed honest Arthur most literally.

At this present, we often hear observations nearly resembling

these; and complaints of this irreverent style of one great performer have even found their way into a popular journal. How far such complaints are just I am unable to say—never having had an opportunity of hearing Mr. Adams, but they have determined me without loss of time to submit for your consideration, a few remarks on the subjects of voluntaries, and psalm tune playing. I am unable to state at what period, the *first* voluntary, as it is called, was introduced; but this is of no consequence, and every one understands by the term, that performance on the organ, which takes place generally when the psalms for the day are concluded, in order to give a little breathing time to the officiating minister.

Now, if we recollect in what manner the minister and people have been previously employed, we shall be at no loss to say, what *ought* to be the duty of the organist on the occasion. And what have the minister and the sincerely devout part of his flock been doing? They have been making “their humble confession to Almighty God, meekly kneeling upon their knees.” They have bowed down their heads before the “High and Lofty One,” acknowledging, and bewailing, their manifold sins and offences; entreating pardon for the past, and divine power to help them for the future. And is it at such a time, that the whole current of religious thought is to be driven back and broken by a frivolous person who sits at the organ to show off his own invention and conceits, rather than endeavour to promote God’s glory? If such conduct were not very wicked, would not the excessive vanity which it indicates be very ridiculous? How monstrous it is for a poor worm to suppose, that, when his fellow mortals are occupied, as they ought to be, in the temple of God, they can have a thought to bestow on the brilliancy of *his* touch, the liveliness of *his* fancy, or the display of *his* skill in modulations. And let him think—if he be capable of thought—on the mischief which he occasions, by improper attempts at display. He disturbs the good; he diverts the attention of the careless worshipper; and he gives an air of levity to the most solemn occupation in which man can engage. That the attention of musicians has not been properly directed to this part of the service, may be proved by the voluntaries which they have published, from time to time. Of these, none have been more popular than Stanley’s; but, for the most

part, they are poor; sometimes quite trifling and inappropriate, and throughout, they want that noble simplicity and grandeur, which should characterize all music which is intended for public worship. Russell's voluntaries are more elaborate, and his fugues have more art and interest about them, but he is often most sadly deficient in chastity of style. If I have been rightly informed, this young man (who was one of our greatest players, and whose premature decease was a subject of lamentation with all who knew him) was much engaged at the theatres, and the "smell" of them may be said to have passed upon his compositions for the church. It is perhaps to his connexion with the "play-house" that we must attribute the frivolous nature of some of his movements; and particularly the irreverent absurdity of introducing among them a *POLACCA for the cornet stop!*"

If we proceed to a consideration of the music which is played when the congregation leaves the church, we shall frequently discover the same deplorable neglect of propriety and decency which is too often found in the earlier parts of the service. Some imagine that any thing will do for a last voluntary—seeing that no one attends to it. This however is not exactly the case. Many are compelled to remain in the church for some time—as all cannot quit it at once—and during that time it is reasonable to suppose that they will listen to the organ. Then, if their thoughts have been properly employed in the business of the day, it is distressing to think, that all serious impressions and all good resolutions may be weakened, if not entirely dissipated, by "jigs from the organ loft."

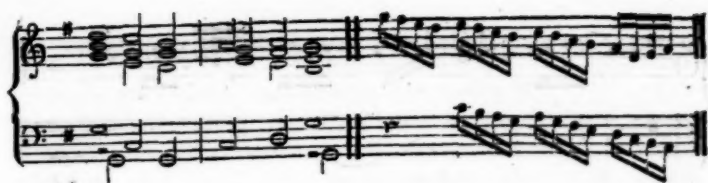
Complaints of a disregard to the true nature of the musical service of our church, are not confined to the voluntaries only, but extend themselves to the manner in which the psalm tunes are played; and more particularly to the interludes which are sometimes introduced between each verse. Here I must once more observe, that the charge against our organists is of very long standing; for speaking to this point, Bedford says—"When the *Clark* names the *psalm*, the *organist* ought so to play the tune, that it may be plainly understood, and the *interludes*, that the *congregation* may know when to begin, and when to leave off. But now the *notes* are played with such a *rattle* and *hurry* instead of *method*, with such difference in the length of equal notes, to spoil the time

and displease a *musician*, and so many *whimseys* instead of *graces*, to confound the *ignorant*, that the design is lost, and the *congregation* takes their *tune*, not from the *organ*, since they do not understand it, but from the *parish clerk*, or from one another; which they could better have done, if there was no organ at all. This makes many say, that the *organs*, as they are now managed, do spoil *parochial singing*. And it is very observable, that in most places, instead of reaping any advantage from the *organ*, then are the fewest tunes, and the worst performed by the whole congregation. *If therefore the light that is in us be darkness, how great is that darkness?* And if that which should direct us, increaseth the confusion, it is high time to think of a remedy."

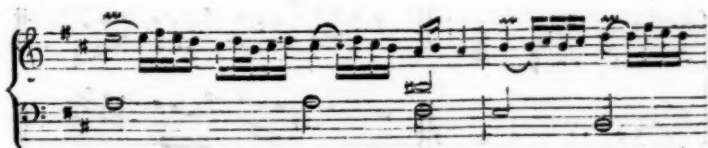
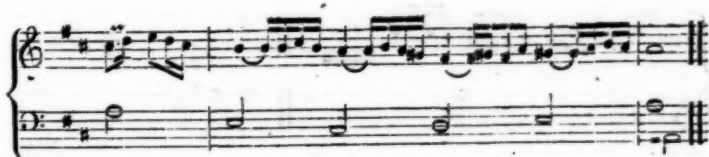
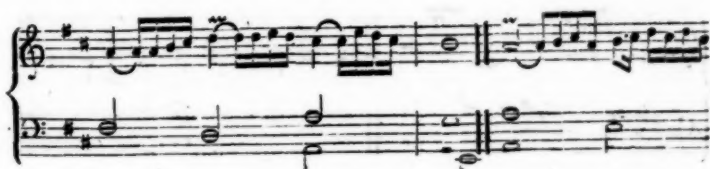
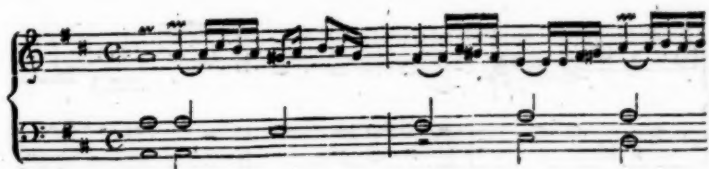
That your readers, Mr. Editor, may have some notion of the monstrous style in which psalm tunes were given out and played, about the time the above passage was written, I shall send you an extract from a curious work which has been long in my possession. It was printed for "I. Walsh, Servant in Ordinary to his Majesty," and bears the following title:—"The Psalms set full for the Organ or Harpsichord as they are plaid in Churches and Chappells in the manner given out; as also with their Interludes of great Variety, by Mr. Danl. Purcell, late Organist of St. Andrew's, Holbourn." This collection contains, among others, several tunes which are still in use, such as York, the 100th psalm, Canterbury, St. Mary's, &c. &c. From these, I shall select York, and the Old 100th Psalm; because they are generally known, and because some knowledge of the compositions appears necessary, even for a musician, and before he can fully comprehend the manner in which they were travestied, on giving out, by the organists whom Bedford condemns.*

With all their faults, our modern performers cannot surely be taxed with any thing so absurd as these specimens exhibit; indeed it is generally allowed that considerable improvement has lately taken place, in the performance of our psalmody. Still enough remains in the way of reformation, to exercise the vigilance and the patience of those, whose sense of duty should impel

* See the examples—and observe how completely the sense of the poetry must have been destroyed, by the ridiculous "interludes" which are thrust between each portion of the tune.

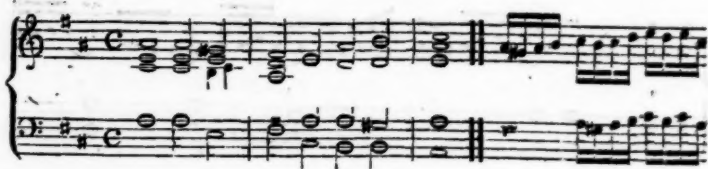


The 100 Psalm Tune given out.





The 100 Psalm Tune with the Interludes.



them to set about it. Let then the rulers and elders of our churches look well to the musicians who are employed therein. Let them not only consider the talents which a man may possess, but also his disposition to employ them faithfully and reverentially.

To this good end, not only professional ability, but moral character should be taken into serious consideration; and neither the infidel, nor the drunkard, nor the prophane swearer should be suffered to pollute the temple of the "Holy one of Israel:" for as well might we expect to "gather grapes from thorns," as to find in such persons that feeling of awe, which can alone insure a becoming performance of their duties.

In the conduct of some organists, much may be found, which is deserving of reprehension, though they may be free from any of the enormities just mentioned. For the introduction of a light and frivolous style, which is an insult to the majesty of the church, there can be no excuse, but such as vanity or base interest may dictate: and those who have ability and fail to exert it to the promotion of God's glory and the edification of their fellow creatures, must not complain when they find themselves "come into condemnation" with the wise and good. I would entreat such persons to reflect, that "if in all our different actions we should aim at the *glory of God*, how sad it is to consider, that they who are thus concerned in his *Church*, which is the place of his immediate presence, have even there another design in view." When *Jacob* in his dream beheld the *ladder* from heaven, he was afraid, and said, *How dreadful is this place! This is none other than the house of God, and this is the gate of Heaven.* And when we consider that "the *Church* is the *Church of God*, and all which is said or done therein, ought to direct us in our way to heaven, it may justly make us the more uneasy, if any thing is admitted there, which should be unserviceable, or rather an hindrance to so great an end."

To this excellent passage, from *Bedford*, I shall not attempt to add a word; but beg leave to subscribe myself, Sir,

Your very humble and obedient Servant,

A LOVER OF THE ORGAN.

— Rector, Jan. 25, 1825.

H

SOME ACCOUNT OF A MUSICAL COMPOSITION,
IN FORTY-FIVE PARTS.

TO THE EDITOR.

SIR,

ECCE iterum Crispinus! Your prompt and polite attention to my * apology for the Vocal Sonatinas, subjects you to the penalty of a similar obtrusion under the title superscribed. This exposition, Sir, is neither addressed to the mob called the world, nor to the learned few who soar above all consciousness of the lowlands of elementary instruction. The former class of readers will think the introduction to the subsequent exposition ridiculously puerile, and the latter will have the same opinion of the whole epistolary essay. Let both these impenetrable bodies therefore turn over the paper they will think wasted on an article confessedly dedicated to the majority who want musical information; and to the minority, whose hearts and heads are honourable to human nature, and eventually stamp that coin which is to be current *ad seram posteritatem*. The sordid occupation of degrading a sublime art for pelf, to pamper fashion, and to humour the vitiated taste of the million, is unhappily the Circean spell that has debased the highest talents; and consequently the public taste for music, at least for intellectual music, has been nearly stationary from the time of Handel, if it has not indeed rather retrograded since that "mighty master" flourished; and the publication of which I am about to give some account, is the forlorn hope of an uncountenanced individual to steer between the Scylla and Charybdis of levity and extravagance that now divide the empire of the musical world. With this proem I enter on the introduction to my exposition, at the risk of incurring the imputation of egotistical impertinence. But *incipe parve puer!* When I was a very little boy I received those lasting impressions that most little boys do receive, and that cannot be altogether effaced when they become

* Quarterly Musical Magazine and Review, vol. 3, page 71.

great boys, and old boys. Sublime as are those intellectual pleasures which ought to become more and more estimable as we advance in life, the charms of mere sensation that illumine the age of innocence are to be faintly traced by reflection even in senility, where the heart is not totally petrified by secular politics; nor can philosophy always discover the foundations of these early impressions; for instance, the gilt figures on an Indian cabinet, the rotation of a wheel, and rows of lamps en perspective, excited those agreeable sensations in my childhood, of which even now some faint flushes—*veteris vestigia flammæ*, remain; but the basis of these attractions is perhaps as dark a mystery as any in the whole terra incognita of metaphysics; and I have never got nearer to it than a vague reminiscence of school vacations. Those who smile or sneer at those recollections which the rude attrition of worldly cares has wholly obliterated, may yet find an apology for this retrospection in the Essays of Knox, who maintains that we ought to retain something of boyishness throughout life; and those who wonder what such prolegomena can have to do with the subject of this letter, are now to be informed that amongst these early impressions, as they relate to the writer of this article, may be reckoned the Cries of London; for cockneys, as well as clowns, have certain pure sources of enjoyment, that are by no means limited to "shady groves and purling streams." There may however be a spice of pride in this gratification, as it was thought there was in the late King's partiality to Handel's music; for as the German, patting the attentive prince on the head, said, "this boy shall make my music live;" so, *magnis componere parva*, I remember my father giving me credit for my puerile imitations of these *national melodies* on which, and on similar specimens of melodic simplicity, I have cultivated that style of musical composition exemplified in the Vocal Sonatinas; and of all remains of early impressions, these are to me the liveliest. Coarse and unmusical as most of these noises are, when near, they are all softened into agreeable sounds by distance; sounds that perhaps were not less pleasant to that arch-cockney Milton, who seems to allude to one of them in his lines—

—— the bellman's drowsy charm
To bless the doors from nightly harm.

The watchman's bell is now transferred to the dustman, which,

although when near, a worse nuisance than any that annoyed Hogarth's musician, at a distance answers to the poet's descriptive term, "drowsy charm."

The composition I have thus *preluded*, is founded on one of these ingredients in the busy hum of men; and is that of which I have already given some account in my address to the Philharmonic Society. If the fastidious amateur think that nothing worth notice can arise out of so humble a theme, he has yet much to learn on the subject of musical composition. A palace is founded on dirt, and the precious gem is not the produce of the gay parterre or the velvet lawn; and who does not know that melodies, long debased by ribaldry and nonsense, refined by the poet's and musician's magic, have lately migrated from the hovel to the saloon? and what musical ear has not extracted from the dross of uncouth noises, uttered by the populace, the valuable ore of legitimate melody? "Give me a subject," says Haydn, "no matter what;" and Lulli said that he could set the Gazette to music: nor is a musical ear the exclusive privilege of refinement and cultivation: beggars and boys possess the gift frequently denied to the leaders of fashion, and the slaves of study. The worth of nature and sublime simplicity is lost in the legerdemain of those musical executioners who would hide from themselves and others the consciousness of being unblest with the gifts which they affect to undervalue, and artfully attempt to conceal from the public in inundations of demisemiquavers, chromatics, additional keys, unaccountable modulations, and the wretched affectation of innumerable signs of what is called expression: but the small still voice of nature will occasionally be heard, and dispel the narcotic effects of *grand concertos*, *grand sonatas*, and all the tedium of endless execution.

The composition, Sir, opposed to that inundation of idiotism and insanity, which neutralizes the rhetoric of intellectual music, is entitled "The Heroes' Welcome, a motett in 45 parts." Of these parts ten are vocal, and thirty-five instrumental; and they are set for every class of voice, and every sort of instrument generally used in concert. This publication is illustrated by two private lectures and two essays, described in a prospectus, which, with the full score, is attached to a frame. The principal aim of this work is to lay the basis of a reformation in the musical world,

by weaning amateurs from that exclusive attachment to a few trivial branches of the art, which limits their gratification to a paltry spot, and paralyzes the honourable exertions of genius and science; degrades the profession, and levels the art to the feats of a juggler, or the drawling vehicle of maudlin sentiment. Music is the language of sounds, which, though inarticulate, are or ought to be as pregnant with meaning as words; and to hear music without understanding its mental excellence, is to hear Demosthenes or Cicero plead in an unknown tongue; but music is a subject on which even literary men are often very illiterate, and philosophers very unphilosophical. A literary traveller* has classed music with cookery and perfumery, and this for no better reason than because it is not, as he says, an imitative art, like painting or sculpture. We are therefore to suppose that when Haydn wept at the performance of the Messiah, in the unparalleled commemoration of Handel, the sensations he then felt were analogous to those a person feels on entering a cook's shop or a perfumer's. Dr. Johnson, however, who unhappily for himself and probably for the musical world, had no more ear for musical sounds than this "learned Theban," was nevertheless aware of their influence, and just to their merits; so that when on a remark he made on Miss Burney's playing, her father said jocosely, "Doctor, we shall make a musician of you at last"—the sage replied, gravely, "Sir, I should be very happy in the acquisition of another sense;" and even the cynic Swift, though he sneered at the art, as he did at human nature, was extremely careful in the selection of his choir at St. Patrick's. But is it necessary to vindicate the intellectual dignity of an art universally esteemed by the antients—of an art studied by Pythagoras, and eulogized by Plato? Alas! I fear it is; for that which is universally beloved, may nevertheless be very little esteemed; and the moderns in general, are I am afraid, merely fond, and often foolishly fond of that which the antients both loved and honoured. With them music was an essential part of a liberal education; with us it is no part of male education, and but an ornamental branch of female instruction. Undoubtedly, whatever be the intrinsic worth of music, like every thing else, it becomes by usage a factitious thing;

* Forsyth.

a child's whistle, or a rational recreation—an idle pastime, or a philosophical pursuit. "It is not a necessary article of life," it has been said, "and it already occupies more time than it merits." These, like many other such remarks, are truths in one point of view and fallacies in another. What is a necessary article of life? Bread. True, and so is grass to an ox—but is man on a level with cattle? Are we born only to eat and drink? and may we term nothing important but that which contributes to our mere subsistence? We can do without music certainly, as we can without painting and sculpture, or any other sublime art; but if the mitigation or oblivion of pain, if innocent enjoyment, if happiness be objects of any importance—or if that in which the greatest part of mankind is interested—if that which constitutes an extensive branch of commerce, which gives bread to thousands, and occupies a large portion of time in the lives of tens of thousands; if such an art be unimportant, it will be difficult to ascertain what is meant by the word importance. But great and little, or momentous and insignificant, are after all but relative terms, and the same objects are mountains and molehills in different points of view, as different objects apparently change their natures. The naturalist writes a volume on a butterfly, while the poet exclaims, "Life's a jest and all things show it;" so that to the mind's eye of one person, an insect is a miracle, while to that of another, existence is a farce. But in these cases, the suffrages of numbers must decide the question, as far as it relates to human happiness; and not merely the taste, but the morals of mankind must be affected by an object generally pursued; therefore the state of an art so widely interesting as music merits philosophical enquiry; and as the head and heart are equally concerned in the formation of good taste, it is worthy of consideration what share the understanding and the feelings have in the creation of public opinion. National character rests on the event, and a musical age, according to its mental quality, will be the honour or the scorn of posterity.

But some are of opinion that music has little to do with the mind, and that its proper object is merely an appeal to the heart; and it has been thought very fine to say, that music which touches not the heart is worthless; that a simple ballad therefore answers the main purpose of music better than an elaborate composition; and that all artificial music, such as fugues, canons, rounds, &c.

are little better than a display of pedantic ingenuity. But a word or two on this acute and profound criticism. Before we extol an appeal to the heart, ought we not to consider the nature of that appeal, and the value of the heart it strives to captivate? All the trash of a circulating library appeals to the heart, aye, and successfully too. There are little hearts wholly engrossed by toys, dolls, and gingerbread. It is said that Nero wept at theatrical woes; and I believe that there has been more sobbing at the last scene of the play called *The Stranger*, than at the conclusion of any tragedy of Shakespear, or at any event of real life. Many a heart that bleeds for fictitious distress is insensible to the reality of misery; and it requires much vigilance in the police to prevent many a tender heart from doing much more hurt than good, by an indiscriminate donation of alms to every mendicant and plausible impostor; and if there be one cause of unhappiness more palpable than another, it is that of an inconsiderate and ill-directed sensibility. A feeling heart may be compared to a fine ship; it looks well and sails nobly; but what must direct its course? Mind—Mind—without which all the heart's emotions are of little worth. It is thus in morals—it is thus in taste—which perhaps is but a species of morality. If music therefore be estimable as well as amiable, her appeal to the understanding should be no less potent than her hold on the affections; and in this I conceive to consist the distinctive characteristics of light and solid music, or of a puerile and manly taste. A light style of music may appeal to the heart more effectually, more readily, and more generally than a sounder style, but its effects are fruitless; the heart is no better for such an appeal, and soon relinquishes one trivial novelty for another, as children fly from toy to toy; but intellectual music is of another character. It rarely seizes violently on the affections, and is often called heavy, dry, and tedious, and so it is to the "fond many," and so is the game of chess to the lovers of a round game; but such music, like the noble game of chess, improves on acquaintance, and never loses the heart it once has gained. This is the music (I do not speak of my own composition) whose cause I now plead, whose claims I vindicate, and whose merits I would, if possible, render so generally intelligible and interesting, as really to present a new pleasure to the amateur—a mental pleasure, the relish of which requires no more preparation than

what is necessary to the enjoyment of any kind of rational conversation. In this attempt, which I know many think hopeless, there is nevertheless but little hazard—for at the worst I can only fail where no one yet has succeeded; whereas if the experiment succeed, though but partially, I shall at least have the satisfaction of delineating a plan on which more able musicians may greatly improve—a plan which, if perfected, would benefit the whole musical world; the composer by rendering his noblest efforts generally understood and esteemed—the performer by causing his exertions to be duly appreciated; the master by alleviating his toil in the gratification of his pupils, their friends, and himself—the amateur by augmenting and elevating his enjoyments; the patron of music by enabling him to distinguish the proper channel for the current of his patronage—and the art itself by preventing the possibility of its degeneracy.

But although by such efforts as I am making, or by more effectual means, these beneficial effects may be accelerated, the reformation must be progressive. The noblest works of art are ruined in a moment, but a high state of improvement is generally the result of petty successes, progressively accumulated. Even the gigantic strides of genius are subject to this fatality, and the natural philosophy now universally admitted, is the slow growth of ages; the joint product of Pythagoras, Copernicus, Galileo, Bacon, Newton, and other luminaries.

If those who think these reflections digressive, will condescend to consider the subject of this essay sufficiently, they will find it extensive enough to embrace every topic here discussed, without force, affectation, or unconnected eccentricity. It may indeed be supposed that a composition, in 45 parts, designed to employ the talents of every denomination of vocal and instrumental performers, is at least comprehensive in its aim, be the execution of the work what it may. Now if the construction of this composition be such as to merit a public performance, it is evident that the powers of many individuals may be elicited by it; and if not, they are at least directed to the attention of the musical world by the publication of the score. This fact will, I trust, ensure me the approbation of every liberal professor; for the truth is, that at present the attention of amateurs is limited to a span very discouraging to professors in general. The public attention to the

different classes of the human voice is distracted by dispersion. Sometimes a base, a tenor, or a soprano, is in fashion; but the distinctive merits of these vocalists scarcely are noticed, or indeed understood; and as for instruments, scarcely any but the piano forte and the harp are at all popular, though every instrument used in concert has its peculiar character, and claim to the attention of a taste founded on an extensive and liberal basis. Thus the majority of practical musicians are unfairly neglected, and amateurs curtailed of their enjoyments, for want of that exposition which is attempted to be effected in the lectures connected with this publication. For want of some effort of this nature too, the noblest exertions of this composer are a dead letter, for who cares to examine the labours they do not understand? and if the composer gains the least credit, where he deserves the most, what but an inevitable degeneracy of the art must ensue? What should we say of that republic of letters which would snatch the laurels from the brows of a Shakespear and Milton; and place them on the pates of a Sternhold and Hopkins? What the state of letters would be in such a transaction, the republic of music, if I may be allowed the term, would be in that abyss of degeneracy to which a vitiated taste might reduce it; and unhappily this tendency to degenerate is a human imperfection never totally healed, but ever liable to become speedily worse. Improvement is a plant of tardy growth, but the hurricane of corruption is the work of a moment. This danger to music, I grant, appears remote. "When," it will be triumphantly asked by advocates for the present state of musical affairs, "when was the art ever in so flourishing a state as it is now? When were there ever such meritorious composers, masters, and performers as adorn the present age? When was vocal music ever so diversified; or instrumental proficiency so near perfection as at present?" These questions it is difficult and dangerous to answer. The odium of comparison is proverbial. It will be more prudent perhaps to evade a direct answer to these interrogatories.

But come, let us grant them unanswerable; let us acknowledge that we have now greater composers, masters, and performers than any whose merits are recorded in the pages of Martini, Hawkins, and Burney. But let *us* also be permitted to put a few questions. Are the best works, either of antients or moderns, those most in

vogue? Are the musical treasures buried in the mausoleums of collectors ever opened to the public? Which sells best, an old ballad sung by a popular singer, or a new composition replete with the noblest exertions of genius and science? Is patronage equitably distributed among musical professors? and lastly, notwithstanding the great musical luminaries that have arisen in successive ages, is good taste so prevalent that musical merit is rewarded according to the scale of its excellence? If these queries can be answered in the affirmative, we have realized the Utopia, which nevertheless is yet hoped for, or despaired of, by some who maintain there are circumstances that may cause the reality of this attainment to be suspected. "To one practical musician," say these dissentients, "there are thousands that have no pretensions to the name; and to a theoretical musician, millions; and even supposing the best music to be commonly performed in public, music as mental as it is affecting, the mere hearing of such notes cannot be sufficient to establish the principles of good taste." To this last remark I may be allowed to add, that although lectures on the art may be insufficient to effect this desirable event thoroughly, they may at least induce many to think more justly of an estimable art than they did before, and may commence the reformation that subsequent labours may complete. The two private lectures on "*The Heroes' welcome*" are adapted to the comprehension of any one acquainted with the rudiments of music. The first is an elucidation of the vocal and instrumental powers, and the principles of musical composition: the second is an analytic and synthetic exposition of every part of the motet; and both are enlivened by practical exposition, and by a simultaneous appeal to the eye and ear. The motett itself is very short, consisting but of twelve measures, and consequently the better adapted for that exposition, which, I trust, will prove that the numerous parts in this composition are no empirical display of science, but the natural result of study; and at least an attempt to produce a work to which nothing can with propriety be added, and from which nothing can be taken away; a work, that if it cannot stand the severest test of criticism, let it perish; and if it can, let it have the credit it deserves. Faults indeed it must have, for it is the child of humanity; but it is neither vanity nor presumption to say, that it has no parallel, because although

any one acquainted with the rules of composition might have set up this egg, it has never yet been done, or if ever, when? for as to the tale of Dr. Bull and the Devil, it is too shallow an invention to need refutation. Where are his lions? or when did they ever roar? If as the story goes, to a motett of forty parts, the Doctor could add with propriety forty more, the composition, with all its load of notes, must have been unaccountably defective; but such baits for credulity disgrace the historic page, and are vulgar miracles, manufactured probably by pupils, for the purpose of gaining credit for the light reflected from the aggrandisement of their master's fame.

"*The Heroes' Welcome*," is the fruit of severe study, and for the benefit of the student it is published; but although replete with scientific artifice, the aim at effect is its mainspring, and pervades every note. It is vitally simple. Any of the parts may be performed by a tyro, and the score is remarkably thin; not a terrific labyrinth of numberless notes; but, if I have succeeded in my pursuit, a delicate alternation of light and shade. I have no ambition to pile "Pelion on Ossa," or "split the ears of the groundlings," but to produce effect by legitimate means—nor is the motett merely a study; it is designed as a national welcome to the patriotic victor—and I have already given the Philharmonic Society an opportunity of eliciting its practical effect, if they had chosen to do so, but they mistook my address for an appeal to their judgment. My appeal for judgment is to posterity. I acknowledge indeed the necessity, or at least the eligibility of a cotemporary medium, and would of course prefer the best; but to no man, and to no body of men, do I stoop to solicitation for any thing; but national, patrician, and professional justice is yet withheld from my father*—what then can I expect? That to which I am accustomed; not the beneficial violence of hypercritical opposition, but the more crafty and effective malignancy of the torpedo silence. Be it so. Querulousness is ridiculous. I sleep with multitudes of my betters—of those to whom the world's idols are as Dagons to the ark.

Few understand, and therefore but few esteem simplicity. The mania for musical extravagance has infected even the galleries.

* See the Quarterly Musical Magazine and Review, No. XVII.

Sublimity is an opiate, and Urania has reascended to her native heaven. The electric subject of the *Dettingen Te Deum* consists but of two notes. Let this apologize for that of *The Heroes' welcome*, which consists but of one more note : but what are these three notes ? A street cry. How mean ! how ludicrous ! What a sop for the witling and buffoon ! "Those who excel in ridicule," says Blair, "are not very likely to excel in any thing else." To such pigmies indeed, all that is great and good in art and science is a dead letter, the business of their lives being that of endeavouring to sink all that is dignified in human nature to their own level. Liberal allowances indeed are to be made for the levity of youth, but not where it is retained at that time of life when the plea of inexperience is inadmissible. I have, as I apprehend, sufficiently apologized for the lowly and simple ground of the composition in question. To this appology the mottoes I have chosen for it may serve as a supplementary climax. They are these :—

"They (the forty-five parts) commence with the most insignificant idea, but by degrees this idea assumes a character; it strengthens, encreases, extends itself, and the dwarf becomes a giant."—*Letters on Haydn and Mozart*.

"It is one of the tests by which the sublimity of an image is to be tried, not whether it becomes mean when associated with mean ideas, but whether, when united with images of an allowed grandeur, the whole composition is supported with dignity."—*Burke on the Sublime and Beautiful*.

But in the publication of this motett, there is also another purpose, of which the explanation may account for the pains I have taken to justify that which in itself might not seem to require so elaborate an apology. I have given my days and nights, as Johnson expresses it, to the cultivation of an intellectual style of composition, over which the head and heart have had an influence perhaps nearly equal ; but in this the public has at present no interest, for it is very unlike all that composers are now doing to win the public ear, and yet no retrogradation in the trammels of antiquity. He that would do credit to his age, to his country, to his art, and to himself, must not build with lath and plaster ; and he that rebels against the tyrant custom must labour hard to escape the imputation of insanity. Intellectual composition is

thought to be fit only for the few, to whom therefore great composers have entrusted their fame, but the experiment is but partially successful, for the few are as divided in opinion as the many, and consequently the master-pieces of the greatest composers have slept for ages in undisturbed oblivion. Now I who am not a great composer would fain appeal to the many, if I could get a fair hearing—for although the depths of musical composition are doubtless unfathomable but by profound study, yet its elements and even its delicacies are pervious to plain sense, and rendered accessible by such intelligible preparation as constitutes my lectures on *The Heroes' Welcome*.

Conclusively, Sir, among the proper subjects for apology, I ought not to forget the obvious one of this unwarrantable trespass on your patience. As for your readers, the pruning knife and axe are in your own hands, of which the free use may be no less acceptable to them than beneficial to

Sir, your's most respectfully,

T. D. WORGAN.

P. S. V. S. "Mr. Posterity,* Sir, nine hundred and ninety-nine years after sight hereof, pay the bearer, or order, a thousand pounds' worth of praise, free from all deductions whatsoever, it being a commodity that will *then be very serviceable* to him, and place it to the account of, &c."—*Preface to Goldsmith's Essays*.

* The descendant of Prince Posterity.—*See the Tale of a Tub*.

Mr. Worgan's letter has prevented our notice of his motett—but in justice to the author we must add it is highly curious, learned, and ingenious in its structure, and as a mode of conveying a great body of information relative to the construction of a score, the power of voices and instruments, and other indispensable musical information, it may be turned to most valuable account by the student.

TO THE EDITOR.

SIR,

I do not know whether you or your readers will consider the music of nature, "the passion of the groves," as Thomson calls it, a subject worth wasting thought or paper upon, but I have been struck during my rural walks by circumstances which appear to me curious.

In the first place the singing of birds is no where so delightful, if it be delightful at all, as in the woods and fields. A lark rising in the air and carolling, is to me one of the most delightful of all musicians. In a cage in a house, on the contrary, his voice is intolerably shrill and discordant. Whether this be wholly the effect of his power, or partly of association, I will not absolutely determine, but it is certainly a fact that very few of the sounds he gives are to be noted by any scale in use. A part of the notes in the song of the thrush are nearly represented by D. B. E. D. but if the first be taken at the pitch all the rest will be, though but slightly, out of tune. The cuckoo generally sings a something between a major and minor third, and he flattens towards the end of the season. Most other kinds twitter, or give sounds inappreciable, in their relation to each other. The nightingale comes the nearest to a scale, and his most beautiful, most pathetic note, is a fine *messa di voce*, or swelling and diminishing. His juck is only the rapid repetition of the same note.

But what strikes me as most remarkable is that when we hear the whole grove made vocal with the notes of various birds, when the blackbird, the lark, the thrush, the robin, the chaffinch, and many other little birds, all at different pitches, and all uttering inappreciable sounds, the effect is physically agreeable. How is this to be reconciled, not only to our sensations, but to our settled musical notions? I declare I have felt as much from the singing of many larks, some rising and some falling (at which times their song is very different), of thrushes sitting upon the topmost boughs of the larches, and of innumerable little songsters—their wild notes have "cast as many soft and noble hints into the

soul" as the band of the Philharmonic society; though when I have abstracted myself from the emotion, so far from being able to reduce their notes to any thing like harmony or melody, I was forced to admit the sounds to be most of them inappreciable, and according to the laws of musical science, discordant.

I think there is an analogy between the singing of birds and the inflexions of speech. In the latter however we do unquestionably, up to a certain degree, recognize the operation of melody, according to the diatonic and chromatic scales. Wherever an inflexion or cadence is intended to consist of intervals that belong to the scale, the ear is instantly offended if they be not strictly in tune, although intervals that are not to be measured are ordinarily borne. But individuals are gifted especially in this particular. I have heard Mrs. Siddons very often, and I cannot call to mind ever hearing her speak without preserving a beautiful, and to my ear, perfect inflexion: Mr. Kean, on the contrary, was so studiously inappreciable in his inflexions, that he lacerated my ear to a degree all but intolerable. I have watched Mr. Young carefully, and I never heard him offend but in one single cadence (frequently applied however), and that obviously caught from Kean. It is also very remarkable, that this very piece of unmelodious melody has been caught by more of his imitators than any other part of his diction. It consists of a transition from B flat, a good deal too flat, to F sharp, a *little* too sharp, as under:

"I care not if for me you do as much."

B f f b b f b b b f

The effect upon the ear is perfectly horrible, but I assure you it is Mr. Kean's most frequent inflexion in passages of depression.

If then, Sir, it can be explained how these contradictions to our general sense and general science are not only borne, but are in the instances of birds particularly, highly pleasing, it may lead to the knowledge of some curious laws in the doctrine of sounds.

I am, your's, &c.

SPECULATOR.

1

SCHOOL OF VENICE.

Continued from vol. 6, page 498.

GIOVANNI BATTISTA PESCETTI was born at Venice about the end of the 17th century. He was a pupil of Lotti, and one of those who did most credit to his master.—For immediately on quitting his instructor he proved himself to be already far advanced in the secrets of his art, by a mass which, although his first production, was declared to be a *chef d'œuvre*. The celebrated composer Hasse, who was at that time residing in Venice, discovered in this mass such profound science and beautiful harmony, that he said nature had shortened for Pescetti that road which others were so long in traversing, ere they could attain the summit of perfection in art. Pescetti came to England about the year 1734, to supply the place of Porpora, and remained there till the year 1740. His principal operas are twelve in number, and were highly thought of. His style was easy and natural, very florid, but still not wanting in correct expression. His music did not display much fire or imagination, but in writing for the voice he was judicious, and many of the great singers of that day were very fond of performing his compositions, particularly Manzoli, who was intimate with him, and was so much pleased with his easy style, that he scarcely ever sung any other music. Pescetti died in the year 1758.

About this time Pietro Porfiri obtained the favour of the public by his opera of *Zenocrate*, which was succeeded by several other compositions as highly esteemed. Andrea and Marco Antonio Ziani were the contemporaries of Porfiri—but although very fertile composers, their style possessed but little of that expression and force of conception which distinguish the great masters of their school, and they can only be considered as composers of a second class.

Carlo Pallavicino was a dramatic composer of some eminence about the year 1666; from that time to the year 1687 he composed twenty-two operas, which raised his reputation very high, and caused him to be invited to the Court of Saxony, which possessed

one of the best Lyric Theatres in Germany. The style of this composer contained much truth of expression and elegance.

Bernado Sabadini flourished at the same time with the last-mentioned composer. He became ultimately Chapel Master to the Duke of Parma, and filled the same office at the cathedral of the same town. The operas which gained him the greatest credit, for taste and elegance of style, were "*Il favore degli dei*," "*La Gloria degli amori*," "*Eraclaea*." Sabadini also composed oratorios, the best of which was "*La Divina Sapienza*."

Tomaso Albinoni flourished in 1694, and from that time to 1730 he enjoyed very distinguished success, both as a sacred and dramatic composer. This however was not Albinoni's only, nor perhaps his greatest recommendation to public favour. He was one of the finest violinists of his time, and also held a very high rank as a singer, but in the present instance we must speak of him only as a composer. The peculiar character of Albinoni's style fitted him more for the composition of sacred than of dramatic music; it was distinguished by a certain coldness and rigidity, but ill-suited to the warmth and vigour of scenic effect—yet, by one of those strange contradictions, not less frequent among artists than amongst less enlightened men, he preferred that career, in which he was the least likely to shine—nevertheless his operas, redeemed by the purity and science they displayed, almost all succeeded.

Giuseppe Tartini, although born at Pirano, in Istria, (in 1692) may be considered as belonging to the School of Venice, from having studied and resided in Padua; as he was merely considered as a violinist, we only mention him as one of the ornaments of the school, whose history we are relating, and shall refer our readers for his memoir to vol. 4, page 54.*

In 1723, Antonio Pacelli composed the operas of "*L'Amore furente*" and "*Il finto Esau*," which were highly esteemed—and in 1741, Andrea Bernasconi, the intimate friend of Hasse, and Chapel Master at the Court of Bavaria, raised himself to a high rank in art by his dramatic compositions of a serious character.

Salvatore Apolloni, a Venetian, flourished about this time, and obtained great credit from his fellow citizens by the composition of *Barcaroles*, a species of local music which is

* In this part of our history we should introduce the celebrated Galuppi. A memoir of him will be found at page 161, vol. 6.

scarcely known out of Venice, and to which he imparted a degree of elegance and taste, which had never belonged to them before. Apolloni was at first but a poor barber, and a bad violinist—but, after the great success of his *Barcaroles*, he ventured still further in the career of fame, and composed three operas, which had at the time great success, although it is more than probable that he was treated with greater indulgence than was usual, on account of his previous reputation in another style.

Ferdinando Bertoni, who was born at Salo, a small island near Venice, in 1727, was a composer of great celebrity, not only in his own country but throughout almost all Europe. He was a pupil of Martini, and no sooner had he left his instructor than he showed himself worthy of his great master. His first situation was that of master of the Conservatory *dei Mendicanti*, at Venice, and on the death of Galuppi he succeeded him as organist of St. Mark's church. Bertoni, although he composed in several different styles, gained most, or indeed all his celebrity by his dramatic music. He was invited seven times to Turin, which perhaps speaks more highly than any thing else in his favour, as in this town the drama is conducted on a scale of great magnificence, and they are consequently very scrupulous in their choice of composers. Bertoni was at first not successful in Rome, but even there at last his talents were duly appreciated, and his music was in great vogue, particularly amongst amateurs. In 1798 he came over to England with Pacchierotti, who was his intimate friend, and whose performance of the principal character in his opera of "*Quinto Fabio*," was the chief cause of its great success both in Italy and in London, where it was performed twelve nights. At this period however the reputation of Sacchini, in England, was so complete as to keep down that of Bertoni; besides the style of this composer was not of a kind to make much head against such music as that of his more fortunate rival. Bertoni's disposition was of so quiet and innoxious a character, that he was as little depressed by mortification as elevated by success, and thus his friend Pacchierotti found it impossible to stimulate him to any thing like energetic conduct in his profession. The style of his music partakes largely of this placidity, indeed in some instances, it even amounts to languor; nevertheless his melody is flowing and graceful, though not displaying much invention. His parts are clear and well

arranged, and his counterpoint perfectly correct. The following is a list of his operas, the words of which were written by the first Italian dramatists of the day.

"*Orazio e Curiazio*," 1746; "*La Vedova accorta*," 1746; "*Cajetto*," 1747; "*Ipermestra*," 1748; "*Le Pescatrici*," 1752; "*Ginevra*," 1753; "*La Moda*," 1754; "*Le Vicende amorose*," 1760; "*La Bella Girometta*," 1761; "*Amore in Musica*," 1763; "*Achille in Sciro*," 1764; "*L'Ingannatore ingannato*," 1764; "*L'Olympiade*," 1765; "*Ezio*," 1767; "*L'Isola di Calipso*," 1769. This last opera was performed at the palace of Rezzonico, at Venice, before the Emperor Joseph II. by a hundred girls belonging to the four Conservatories; Bertoni himself was the only man amongst the performers. "*Allessandro nell' Indie*," 1771; "*L'Anello incantato*," 1771; "*Andromaca*," 1772; "*Telemaco and Aristo e Temira*," 1776; "*Orfeo e Euridice*," 1777; "*Quinto Fabio*," 1778. This opera, the chef d'œuvre of Bertoni, produced the greatest effect every where; at Padua, it was played twenty nights. Bertoni produced "*Artaserse*," in London, in 1779.

Girolamo Pera, a Venetian, who died in the year 1770, remained in this age of the drama, an almost single follower of the old style of fugue and counterpoint. He was a church composer of great eminence, and adhered faithfully to the strict science and simplicity of the old masters. To this style however Pera united an imagination which enriched his works with melodies full of beauty, energy, and true expression. Qualities that raised him to the highest rank in his art, and have handed down his name to posterity.

Angelo Vio, a Venetian of the same period as the preceding, confined himself entirely to the composition of chamber music. His symphonies, which are his best productions, were performed at the concert spirituel for some time after the year 1752, and are justly esteemed by the best authors and musicians.

Giuseppe Scolari was born at Vicenza, at the beginning of the 18th century, and was a dramatic composer of great celebrity. His first operas were produced at Venice and Milan, and his fame being by their success established in his own country, he was called to Vienna, where he wrote for almost all the theatres in Germany. The style of Scolari was marked by a certain vivacity

and brilliancy of imagination which always rendered his music attractive, and were sufficient recommendations to raise it to a high rank in modern composition. Throughout his works however there was such great want of purity and correctness of style as to be a constant drawback on the pleasure derived from hearing them, besides considerably decreasing their value in the estimation of connoisseurs. The following is a list of his operas :

"*Pandolfo*," 1745 ; "*La Fata maravigliosa*," 1746 ; "*Olimpiade*," 1747 ; "*Il vello d'oro*," 1749 ; "*Chi tutto abbraccia, nulla stringe*," 1753 ; "*La Cascina and Statira*," 1756 ; "*La Conversazione, Artaserse, and Alessandro nell' Indie*," 1758 ; "*Il Ciarlatano*," 1759 ; "*La buona Figliuola maritata*," 1762 ; "*Donna stravagante and Schiava riconosciuta*," 1766.

Andrea Lucchesi was born at Malta, in the Venetian States, in 1741. He however received his first instructions in music at Naples, where he studied sacred composition under Il Padre Poalucci, the scholar of the Padre Martini, and dramatic under Cochi. He afterwards received further instructions from Saratelli, the predecessor of Galuppi, as Chapel Master of St. Mark at Venice. In 1771, Lucchesi went with a company of opera singers to Bonn, and entered the service of the Elector of Cologne as Chapel Master, with a salary of 1000 florins. He excelled greatly as a performer on the organ, which instrument he had studied much in Italy. In composition his manner was light, animated, and agreeable, whilst the perfect purity of his style was very remarkable. In his church music he was however scrupulously exact as to rhythm. His operas are "*L'Isola della Fortuna*," at Venice, 1765 ; "*Il Marito geloso*," at Venice, and "*Le Donne sempre donne*," 1766 ; "*Il Matrimonio per astuzia*," 1771 ; "*Il Giocatore amoroso*," an interlude for two persons. A cantata, written in 1767, on the occasion of a grand fête given by the Venetians, at the Theatre of St. Benedetto, to the honour of the reigning Duke of Wirtemberg, which is still extant. "*Il Natal di Giove*," and "*L'Inganno scoperto*," both performed at Bonn. Besides these he wrote several other occasional pieces for this town. For the church his principal compositions were, *the Music of Vespers for two Choirs*, a *Latin Oratorio*, and a *Te Deum*, all for the Conservatory degli Incurabili, at Venice—a funeral mass at the death of the Duke of Monte Allegro, at Venice—a mass

for the College of St. Laurent, at Venice—a mass and vespers for the feast of the Conception of the Virgin, at Verona, and several other masses and motets for the Chapel at Bonn. Lucchesi also published several pieces for the harpsichord.

Il Padre Antonio Sabbatini was born at Padua towards the close of the 18th century, and was a pupil of the Padre Martini, in counterpoint, and likewise it appears of the Padre Valloti, to whom he succeeded as Chapel Master at the Cathedral of St. Antonio, at Padua.

Sabbatini, like his instructor, confined himself almost entirely to the study of the theory of his art. His compositions, which consist of a great quantity of church music, remain in manuscript. One mass however has proved his claim to a high rank in art, by being performed at the obsequies of the great Jomelli. Sabbatini has written some Treatises on the Theory of Music, displaying much taste and profound erudition. A work, under the title of *La vera idea delle Musicali Numeriche signature*, was published at Venice in 1799. Second, a Treatise on Fugue, containing a great number of examples, mostly drawn from the works of the Padre Valloti, at Venice, 1801. Third, *Elementi teorici e pratici di Musica*, at Rome, 1790. They are solfeggi, in which the precepts and lessons are given in canons. Sabbatini edited the Edition of Marcello's psalms, collected by the Padre Valle, in 1801.

N. Cimador was born at Venice about the year 1750. The brief history of this composer is very singular, as by his unaccountable caprice he prevented himself from obtaining that rank as a musician, which the talents he displayed gave every reason to expect he would ultimately merit and attain. Cimador was yet young and had received but very little instruction, when he composed as it were, by inspiration, the opera of *Pygmalion*. This opera was very much admired for its great imagination, expression, and originality, by all who heard it—but the young composer himself was so discontented with his work, that he even went so far as to commit the whole of it to the flames, declaring that he would never compose again, and to this determination he ever after rigidly adhered, contenting himself with arranging for his own use, the music of other composers which particularly pleased him. In 1792, being in London, Cimador learned that

the orchestra of the Haymarket Theatre was unable to perform Mozart's symphonies, on account of their excessive difficulty. He immediately arranged twelve of the most beautiful as sestetts, with a seventh part *ad libitum*. This is the most important of Cimador's arrangements.

Nicolas Mestrino, whose history is hardly less curious than that of the preceding composer, was born at Venice, in 1750. He was at first only an itinerant musician, and exercised his talents in the streets of his native city, but was at length, for some unknown reason, imprisoned, and, singular as it may appear, it was here that good fortune first began to dawn upon him. He applied himself in his solitude to the formation of his style as a violinist and to composition. At the age of 32, Mestrino came to Paris, and performed in 1786 at the "Concert Spirituel." Here he was very much admired for the sweetness and expression of his style of playing, and for the peculiar elegance of his concertos. He also possessed a wonderful facility in extemporising. In 1789 he became leader at the "Theatre de Monsieur," but did not fill this situation long. His dissipated mode of life shortened his days, and he died at Paris in the year 1790, when he had but just tasted of that celebrity he had laboured so hard to attain. Mestrino published twelve concertos for his instrument, which contain extremely beautiful solos. He was the master of the celebrated Mad. Ladurner, previously known as Mademoiselle Lajonchere.

Giuseppe Gazzaniga was born at Venice, in 1740. This composer studied at Naples under Sacchini, and, after quitting his instructor, travelled through Italy, Germany, and France, in all of which countries his operas were known and admired, after the year 1771. Gazzaniga possessed exquisite taste, fine imagination, and great fertility—besides which his works were characterised by a purity of style which rendered them still more worthy the notice of connoisseurs, and which proves that he copied (as has been asserted) the manner of his inimitable master.

Antonio Salieri, with whose memoir we shall conclude our history of the Venetian School, was born at Legnano, a Venetian fortress, in the year 1750. He was the son of a distinguished merchant, and having shewed strong predilections for music, he begun at eleven years of age to take lessons on the piano forte, and on the death of his father, whom he lost when he was fifteen,

he gave himself up entirely to his favorite art. Having obtained the protection of Monzenigo, a lawyer of Venice, the young student repaired to that city, in order to pursue his studies to more advantage. Jean Pescetti, then Chapel Master of St. Mark, became his first instructor, and at his death Salieri placed himself under the tuition of Pierre Passini. About this time the celebrated German composer, Gasseman, arrived in Venice, and, in addition to the instructions of Passini, Salieri received lessons from him on piano-forte playing and singing, and such was the strong attachment that he conceived for this master, that he determined to accompany him to Vienna, in order to receive the benefit of his instructions in composition. Here he arrived in 1766, and remained eight years, at the end of which time the death of Gasseman caused him to be appointed Chapel Master and Director of the Chamber and Dramatic Music to the Court of Vienna, in which situation he benefited by the advice of Gluck, in the place of that of his deceased master. The age and infirmities of this great man put it beyond his power to satisfy the public of Paris, who still demanded new contributions from his talents. He therefore confided to Salieri the task of composing the opera of "*Les Danaïdes*," for this city, which Salieri did under his superintendence, and adopted so happily the style of the composer for whom he was writing, that the deception succeeded completely, and at Paris he was believed only to have taken a part in the third act. Salieri came there with his opera in 1784; it was performed several times before the Royal Family, the Queen herself singing in it. At length it was brought out with the highest success at the great theatre, and it was not till after the thirteenth representation, when Gluck printed an address to the public declaring who was its author, that Salieri was known to be the composer. Very substantial remuneration followed this discovery, and the directors of the opera charged him with the composition of the opera of "*The Horatii and Curiatii*."

A short time after this, Salieri composed the opera of "*Axus, King of Ormus*," for which the Emperor Joseph II. presented him with two hundred ducats, and settled upon him a pension of three hundred. Soon after he married a young lady, who was possessed of a considerable fortune.

After the year 1772, during his first residence in Vienna, he

composed "*Le Donne letterate*," "*L'Amore innocente*," "*Don Chisciotte*," "*L'Armida*," "*La Fiera di Venezia*," "*La Secchia rapita*," "*Il Borone di Rocca antica*," "*La Locandiera*," "*Il Trionfo della gloria e della virtù*," "*La Sconfitta di Borea*," "*La Calamità dei Cori*," "*Delmita e Daliso*," "*La finta scema*."

Immediately after the representation of this last, Salieri went to Italy, where he composed the following pieces; "*Europa riconosciuta*," "*La scuola de' gelosi*," "*La Partenza inaspettata*," "*Il Talismano*," "*La Dama Pastorella*." On his return to Vienna he produced "*La Ramoneur*," "*La belle Mentense*," "*La Semiramide*," "*Les Danaïdes*," "*La Grotta di Trofonio*," "*Le Prince de Tarare*," "*Les Horaces et les Curiaces*," "*Axus Roi d'Ormus*," "*L'Avaro e il Prodigo*," "*La Cifra*." Salieri has written some very fine sacred music, though it has never been printed, and likewise some instrumental, consisting of serenades, symphonies, and concertos.

ON THE RISE AND PROGRESS OF THE VIOLIN.

Continued from vol. 5, page 325.

FRANCE is said to have been the country where the violin was first brought into extended notice, by Thomas Baltzar, or Baltazarini, who was born at Lubeck, but who nevertheless appears to have first displayed his great talent as a violinist in Paris. He was sent from Piedmont by Marshal Brissac to Catherine de Medicis, at the head of a band of violin players, and was made her valet de chambre, and superintendant of her music. Baltzar was however not only a musician, but was very successful in inventing plans, decorations, and machinery for ballets and other dramatic representations, for which he obtained the title of *Beaujoyeux*. He afterwards visited England, and Sir John Hawkins mentions him as exciting great interest there. About fifty years previous to the time of Baltzar, a M. Albert is mentioned as having been one of the most celebrated violinists in the chapel of Francis 1st,

and was brought from Italy by that monarch. Albert was the first of that order called *minstrels*, who was admitted into the royal chapel, but he cannot be said to have established the reputation of his instrument in France; this is universally ascribed to Baltzar.

The first *band* of violins which appears to have been considered at all *musical*,* was one consisting of twenty-four, and was established at the Court of Louis XIV of France, towards the middle of the 17th century. This band became so celebrated as to raise the reputation of the violin, by its success all over Europe.

Its reputation was however much further advanced, indeed it may be considered as firmly established, by the talents and exertions of the celebrated Lully, whose brilliant career began at this epoch. Lully was born at Florence, in 1634, but at ten years of age was carried into France, by the Chevalier de Guise, to act as a page to Mademoiselle de Montpensier, niece to Louis XIV. The person of Lully, however, did not please his new mistress, and he was accordingly, notwithstanding his ready wit, and proficiency on the guitar, for which the Chevalier had engaged him, dismissed to the kitchen of her Highness, where he was employed as an under scullion. Notwithstanding this disappointment, Lully's musical taste was unabated, and having found means to procure a violin, he practiced on it, whenever he could snatch a moment from his drudgery. A person about Court at length chanced to hear him, and informed the princess of the talents of her scullion. A master was employed to teach him the violin, and in a very few months he made such progress that he was placed by Madmoiselle Montpensier amongst her musicians. He was, however, shortly after, expelled her service, for some misdeemeanour. Soon after this Lully found means to be admitted into the King's band, and here he pursued his musical studies with such ardour, that he was soon able to compose, and some airs of his

* The gentlemen in private meetings played, three, four, and five parts with viols, as treble, tenor, counter-tenor, and bass, with an organ, virginal, or harpsichord, joined with them, and they esteemed a violin to be an instrument only belonging to a *common fiddler*, and could not endure that it should come among them, for feare of making their meetings to be vaine and *fiddling*. But before the Restoration of King Charles II. and especially after viols began to be out of fashion, and only violins used, and the King, according to the *French mode*, would have twenty-four violins playing before him at meals, as being more brisk and airy than viols.—*Hawkins*, vol. 4, page 325.

being much admired by the King, he desired to see the author. Lully played before his Majesty, who was so much delighted with his performance, that he created a new band, purposely to place it under his direction, and this was called "*Les petits violons*," to distinguish it from "*La bande des quatre vingt*." From the time of his obtaining this appointment, Lully gave up practising the violin almost entirely, and would play to none, except the Marshal de Grammont, while on the guitar, his first instrument, he played constantly, without any hesitation. He composed a great deal for the Court, and was particularly happy in his invention of ballets, in which the King himself sometimes danced. He is represented as having been a man of quick and lively repartee. In 1681 the comedy and ballet of *Le Bourgeois Gentilhomme* was performed at St. Germain, for which he had composed the music, and himself played the part of the Mufti. The King complimented him upon it. Sire, said Lully, *J'avais dessein d'être secrétaire du Roi ; vos secrétaires ne voudront pas me recevoir. Ils ne voudront pas vous recevoir*, replied the King, *ce sera bien de l'honneur pour eux ; allez, Voyez M. le Chancelier*. Lully went to find M. de Louvois, who reproached him with his temerity, telling him all his recommendation was that of being able to make people laugh. *Eh ! Tête bleu*, replied Lully, *vous en feriez autant si vous le pouviez*. The manner of his death is related in two ways.* He was much

* In the year 1686 the King was seized with an indisposition that threatened his life, but recovering from it, Lully was required to compose a Te Deum, for the celebration of so providential an event ; accordingly he did compose one, which is not more remarkable for its excellence than for the unhappy accident that attended the performance of it. He had neglected nothing in the composition of the music, and the preparations for the execution of it ; and the better to demonstrate his zeal, he himself beat the time ; with the cane he used for this purpose he struck himself, in the heat of action, a blow upon the end of his foot ; this caused a small blister to arise thereon, which increasing, Mons. Alliot, his physician, advised him immediately to have his little toe cut off, and, after a delay of some days, the foot, and at length the whole limb ; at this juncture an adventurer in physic presented himself, who hardily offered to cure the patient without an amputation. The family of Vendôme, who loved Lully, promised this quack two thousand pistoles in case he should accomplish the cure ; but this act of beneficence, and the efforts of the empiric were in vain. Lully died on the twenty-second day of March, 1687, and was interred in the church of the discalceat Augustines, at Paris, where a fine monument to him is yet remaining.

A story is related of a conversation between Lully and his confessor in

courted by the great, whom he amused by his sallies, and as he was a *bon vivant*, he shortened his days by his dissipation, but he preserved his gaiety to the last. When given over by his physicians, the Chevalier de Lorraine came to see him. *Oui vraiment vous êtes fort des ses amis*, said Madame Lully to him, *c'est vous qui l'avez enivré le dernier. Tais toi, Tais toi ma chere femme*, interrupted Lully, *M. Le Chevalier m'a enivré le dernier, et si J'en réchappe, ce sera lui qui m'enivrera le premier.*

Lully may be said to have raised the music of France from the undetermined state in which it was languishing before his time, to one of comparative perfection. When he was placed at the head of *Les petits Violons*, it was a rare qualification in musicians to read at sight, and in compositions for the violin, the treble part, or first violin, contained the whole of the melody, the parts assigned to the others being merely accompaniment, and the whole consisted of nothing but strict and dull counterpoint. Lully introduced in his compositions admirable fugues, and movements in a style then totally unknown in France. He was also the first to make use of the resolution and preparation of discords, which speaks most highly for his skill as a harmonist. He likewise first employed side and kettle drums in chorusses.

"Lully may be said," writes Sir J. Hawkins, "to have been the

his last illness, which proves the archness of the one, and the folly of the other, to this purpose; for some years before the accident that occasioned his illness, Lully had been closely engaged in composing for the opera; the priest took occasion from hence to insinuate, that unless, as a testimony of his sincere repentance for all the errors of his past life, he would throw the last of his compositions into the fire, he must expect no absolution. Lully at first would have excused himself, but after some opposition he acquiesced; and pointing to a drawer, wherein the draft of *Achilles und Polixenes* lay, it was taken out and burnt, and the confessor went away satisfied. Lully grew better, and was thought to be out of danger. One of the young Princes, who loved Lully and his works, came to see him; and "What Baptiste," says he to him, "have you thrown your opera into the fire? you were a fool for giving credit thus to a dreaming Jansenist, and burning good music." "Hush, hush, my Lord," answered Lully in a whisper, "I knew very well what I was about; I have a fair copy of it." Unhappily this ill-timed pleasantry was followed by a relapse; the gangrene increased, and the prospect of inevitable death threw him into such pangs of remorse, that he submitted to be laid upon a heap of ashes, with a cord about his neck. In this situation he expressed a deep sense of his late transgression, and being replaced in his bed, he, farther to expiate his offence, sung to an air of his own composing, the following words:

Il faut mourir pécheur, il faut mourir.

inventor of overtures, more particularly of that spirited movement the *largo*, which is the general introduction to the fugue." Many of the old Italian masters had written symphonies before him, which might almost be considered as a kind of overture; but then they were of a mild and placid character, whilst those of Lully possessed a spirit and energy calculated to awaken the deeper emotions; indeed many of Handel's overtures are asserted by Mattheson to be professed imitations of his, and many of his composition are now found prefixed to old Italian manuscript operas, which is a proof of the estimation in which they were held by the great masters.

Of the celebrated *Bande de Vingt quatre*, Jean Lerry Rebel is the only violinist who seems to have obtained any celebrity, and this was much assisted by his being also a composer of some credit, and chamber musician to the King. Michel Richard Lalande, who married the daughter of Rebel, was also a composer and violinist of some fame. He was born at Paris in 1657, and died in 1726, having filled the station of director of the King's music for more than forty-five years, and having been honoured with the Collar of St. Michael. Amongst his other works he left several airs for the violin, and symphonies.

F. Francoeur was born at Paris, in 1698, and is mentioned as having belonged to *Les petits violons*, and being highly esteemed.

Jean Pierre Guignon was born at Turin, in 1702; but as he came to France whilst very young, and established himself there, we shall consider him as a French violinist. He at first attempted the violoncello, but he soon laid that aside for the violin, on which he attained a great proficiency. He was chosen to teach his instrument to the Dauphin, the father of Louis XIV. In 1741 he was elevated to the rank of "*Roi des Violons, et Maître des Menestriers*." This post he voluntarily resigned in 1762, and finally quitted public life in 1773. The manner of Guignon's bowing was extremely good, and he drew a full and rich tone from his instrument. He was also celebrated as a leader. His house was a school, open to all who wished to learn his instrument. He composed Sonatas, duets, trios, and concertos, and his variations are highly esteemed by connoisseurs. He died at Versailles in 1774.

Jean Marie Leclair was born at Lyons in 1697. His first ap-

pearance in public was as a dancer, but finding he did not succeed in this art, he left the stage for the orchestra, and was at length made first symphonist to the King. In this exalted situation he had two powerful rivals to contend with: Baptiste, a pupil of Corelli, who was then a violinist of some repute for his beautiful tone, and Guignon was in his pride, and possessed a brilliant execution; nevertheless Leclair engrossed a great share of the public attention, and was the first to introduce *double stopping* in France. In order to improve himself in his knowledge of composition, he visited Holland, and studied under the celebrated Locatelli. By this means he materially improved himself, yet his compositions do not rank very high; they display more technical knowledge than genius. Leclair was assassinated on the night of Oct. 22, 1764, as he was entering his house. His younger brother was the first violinist of the town of Lyons, and printed, in 1760, twelve solos for the violin.

Up to the period we have now reached, no absolute school for the violin had been established in France. Lully, although he was the first violinist of his day, had neither given up sufficient time in the latter part of his life to performance, nor did he leave pupils behind him to propagate his style; consequently it may be said almost to have died with its author, whilst Guignon and Leclair seem neither of them to have displayed sufficient genius in their compositions to have made any lasting impression on musical taste. The time however was arrived, when the desired effect was to be produced; and whilst Ferrari, Pugnani, and Stamitz, were yet in all their glory, Gavinies established a school in France that has produced most of the finest masters that country has had to boast.

Pierre Gavinies was born at Bordeaux in 1726. From his earliest infancy he took lessons on the violin, and at 13 he executed and read with the greatest correctness. At 14 he went to Paris, and made his *debut* at the "Concert Spirituel." He there performed at three successive concerts, which was a very rare occurrence, and at once laid the foundation of his future celebrity. He was made Director of the Concert Spirituel in 1773, and retained this situation until 1777, when he retired from public life altogether. He died in 1799.

Gavinies possessed a brilliant and certain execution, but what

he was most distinguished for, was so pure and expressive a quality of tone, that he appeared "*de faire soupirer son violon.*"—Thus he excelled most performers in the adagio and cantabile. Viotti said, on hearing him, that he was "*le Tartini de France.*"* Gavinies, by an anecdote of his private life, reminds us indeed somewhat of this celebrated master. Whilst yet very young, he secretly quitted Paris, on account of some love affair—but was discovered a few leagues from thence, and imprisoned for a year. It was during this time that he composed, as if by inspiration, the celebrated *Romance de Gavinies*, so long in vogue. This romance he performed at the age of 63, with such exquisite expression as to draw tears from a crowded audience at a public concert. Gavinies published three books of sonatas, and several concertos, which are very highly esteemed by connoisseurs. A year before his death (in 1799) he published a work entitled "*Les vingt quatre Matinées,*" which contains music of still more difficult execution than the Caprices of Locatelli and Fiorillo. Gavinies was particularly celebrated for his skill in accompaniment, and the taste he displayed in the variations he introduced. Before entering upon the histories of the scholars of Gavinies, it will be right to give some account of his cotemporaries.

P. Vachon, Concert Master to the King of Prussia, at Berlin, was born in Provence in 1730. About 1758 he performed a concerto of his own composition, at the Concert Spirituel, upon which occasion the following lines were applied to him:

Mes pareils à deux fois ne se font pas connoître

Et pour leur coup d'essai veulent des coups de maître.

In 1766 M. Vachon entered the service of the Prince of Conti, at Paris, and in 1785 that of the King of Prussia. As a solo player he possessed a skill which carried him through all difficulties. He wrote several operas. For the violin he published solos, concertos, and quartetts.

Pagin, born in 1730, went into Italy purposely to profit by the

* Au génie de son art, Gaviniés joignait un jugement solide et un esprit cultivé. Il fut lié avec Jean Jacques Rousseau, qui prisait beau-coup sa conversation. On nous a raconté le trait suivant. Un jour Jean Jacques Rousseau lui dit: *Je sais que vous aimez les cotelettes, je vous invite à en manger avec moi.* Gaviniés se rendit chez Rousseau, qui fit cuire lui-même les cotelettes. Cela est d'autant plus remarquable que Rousseau, en général, était peu communicatif.—*Dictionnaire Historique.*

instructions of Tartini. He returned to Paris in his twentieth year, and performed several times with great applause at the Concerts Spirituel. He however executed nothing but the music of his master Tartini, which raised a cabal against him amongst the French musicians, and he one day received such ironical applause from them, as induced him to quit the Concert Spirituel, and he accordingly accepted a situation in the house of the Count de Clermont. Dr. Burney, who heard him in private in 1770, was delighted with the expression and delicacy of his performance. He published six sonatas, in 1748, at Paris.

Le Prince was born in 1733, and played in a very superior style on the violin. He is not mentioned as having held any high musical situation, nor as having excited much public interest; but the following singular anecdote is related of him:—Having embarked in Holland for St. Petersburg, the vessel in which he sailed was attacked by pirates. Le Prince immediately took up his violin, and began to play on it with the utmost sang froid: the astonished pirates suspended their plunder, and directly returned his effects to him, begging him to play for them to dance.

M. Haranc was born at Paris in the year 1738, and at six years old, executed the most difficult music of Tartini. He travelled from 1758 to 1761, when he returned to Paris, and was admitted into the King's Chapel. In 1763 Haranc was chosen by the Dauphin, the father of Louis XVI. to instruct him in the violin. In 1770 he became first violin to the King, and in 1775 leader of the Queen's private concerts. In 1790 he became leader of the band at the Theatre of Montansier, at a time when it was very brilliant. Haranc composed a good deal of instrumental music, which has never been published. He died in 1785.

Jean Benjamin Laborde was born at Paris, in 1734, of a very rich family. Rameau was his master in composition, and Dauvergne on the violin. M. Laborde is however now more known as a composer and author than as a violinist, and it therefore does not belong to our design to give his history. He was considered high in his art—but as his rank in life precluded the necessity of his appearing before the public, his performance, amongst the numerous talent which embellished the age in which he flourished, was not generally remarked.

Not so Pierre Lahoussaye, who was born at Paris in 1736, and

was one of the best of Tartini's scholars. So soon did his musical talent display itself, that at seven years old, having had no master, he already played very agreeably on the violin. Piffet, nicknamed *Le grand Nez*, who was then leader at the Opera, gave him his first instructions, and brought him out, as his scholar, at the Concert Spirituel, when only nine years old. Some time after this, Lahoussaye was introduced to the Count de Seneterre, at whose house he heard the virtuosi of the day, who were accustomed to meet there frequently, such as Pagin, Gavinies, Pugnani, Giardini, Van Malder, Dominico Ferrari, &c. Each of these great masters played a solo, and soon observed the enthusiasm with which they inspired the young artist. Ferrari gave him his violin; Lahoussaye not only preluded on it in a very brilliant manner, but even played by ear several passages of a sonata of Tartini's which Pagin had just performed. He received high praises from these artists, and above all from Pagin, who adopted him as his scholar: he some time after procured a situation as violinist at the concerts of the Prince Count de Clermont. In spite however of the great advantages which Lahoussaye now enjoyed, he could not overcome the desire he had always felt to see Tartini. For this purpose he engaged in the service of the Prince of Monaco, and profited by a journey his Highness made into Italy, to visit Padua, in order to render his homage to this sublime master. At the moment Lahoussaye entered the church of this city, Tartini begun his concerto. Nothing could exceed the delight with which he listened to the purity, the exquisite quality of the tone, the beautiful expression, all the perfections of art, of which the execution of Tartini gave to him the model. Lahoussaye hardly had courage to present himself to him. Tartini, however, received him kindly, and discovering traits of his own style in him, instantly gave him regular lessons. Lahoussaye was at length recalled by the Prince of Monaco, and quitting Padua with regret, he remained for some time at Parma, where he had the good fortune to please the Infant Don Philip and his Court. This caused him to become acquainted with the style of the celebrated Trajetta, and he also composed airs for the ballet, which had the greatest success at the operas of Parma and Venice. He quitted Parma, and returned to Tartini, with whom he studied till the year 1769. Since this time M. Lahoussaye has led the

finest orchestras in Italy, England, and France. On hearing of the success of his scholar, Tartini said, with evident satisfaction, *Je n'en suis pas surpris, J'ai toujours dit que mon eleve Pietro serait un jour, LE TERREUR DES VIOLONS.* In 1769, after having been fifteen years in Italy, M. Lahoussaye went to London with P. Guglielmi, where he remained three years, and then returned to Paris. Here he was named leader at the Concert Spirituel, and the Italian Opera. In 1789 he succeeded Mestrino, as leader of the orchestra at the Theatre of Monsieur, and afterwards at that of the Feydeau. At length M. Lahoussaye retired from public life, and consecrated the remains of his great talent to the amusement of a numerous family, and circle of real friends, who could fully appreciate his worth. M. Lahoussaye has only published one set of sonatas for the violin, but he has several works in manuscript.

Jarnowick, known also by the name of Giornovich, was born at Paris, of Italian parents, and was the favourite scholar of the celebrated Lolli. His debut, however, at the Concert Spirituel, in the first concerto of his master, was by no means successful; but not discouraged by this failure, he shortly after performed his concerto in A major, in which he gained great applause. For ten years Jarnowick was in great favour with the public. The characteristics of his style were purity, precision, and elegance, but he failed in producing a vigorous tone, in sensibility of expression, and above all, in his cadences. Being obliged to quit France, Jarnowick was succeeded by Viotti, whose superior talents soon completely eclipsed those of his predecessor. Jarnowick was engaged as leader at the chapel of the Prince Royal of Prussia. He published at Paris seven symphonies and nine concertos for his instrument. Two amusing anecdotes are related of him. Being at Lyons, he announced a concert at six francs. Finding that no one came, he determined to revenge himself on the avarice of the Lyonnais; in consequence, he postponed his concert till the next day, and then announced it at three francs a ticket. The room was crowded, but when every thing was ready to begin, it was discovered that Jarnowick had that evening departed post from Lyons. Being one day at Bailleux's, an editor and music seller, Jarnowick accidentally broke a pane of glass.

Qui casse les verres, les paye, said Bailleux. *C'est juste*, replied Jarnowick, *Combien faut il vous donner ? Trente sous. Tenez, voila trois livres. Mais je n'ai pas de quoi vous rendre. Eh bien nous sommes quittes*, said Jarnowick, and immediately broke a second pane.

Berthaume was about the year 1790 leader at the Opera Comique. In 1783 he led the Concert Spirituel, which was the time when Viotti excited the liveliest enthusiasm.

The celebrated Viotti, whose history we have already laid before our readers, although his scholars are now at the head of the Conservatoire, can hardly be said to have formed a distinct school, like that of Gavinies, the latter possessing a style that must be said to have been exclusively his own, whilst that of Viotti was derived from foreign sources. Nevertheless he was decidedly the greatest violinist of his day, and his career was even more brilliant, though shorter, than that of his predecessor.*

We shall now proceed to give the history of the scholars of Gavinies. Simon Leduc, one of his best, was leader at the Concert Spirituel, in 1748, and died in 1777. He published two books of sonatas for the violin, some concertos and symphonies. A month after his death, they were rehearsing one of his symphonies, which was to be performed the next day at the Amateurs' Concert. In the midst of the *adagio*, the Chevalier de St. George, overcome by the beautiful expression of the music, and by his recollections of its author, now no more, dropped his bow, and burst into tears. This affection stole by degrees through the whole orchestra, and at length each performer neglected his part, and gave way to the most lively expressions of grief.

The melancholy history of Paisible follows next. This artist was a celebrated violinist at the Concert Spirituel, which situation had been procured for him by his master, Gavinies. Wishing however to travel, Paisible visited the low countries and Germany, and at length went to St. Petersburg, having enjoyed every where the greatest success. Here he of course wished to become known to the Empress, that great protectress of the arts. But Lolli, who was then high in her favour, and feared the power of a rival, contrived by his intrigues to prevent this taking place.

* Vol. 2, Page 52.

Defeated in his object, Paisible gave two concerts, which did not bring him any profit, and he accordingly engaged in the suite of a Russian Count, who carried him to Moscow. This service was, however, so irksome to him, that he soon quitted it, and again tried his fortune in giving two concerts; but these answered worse than those at St. Petersburg, not even affording him enough profit to pay the expences. Deprived of every resource, his friends advised him to give lessons; but so attached was Paisible to the excellent school in which he had been taught, that he declined doing this for fear of injuring his style. He left Moscow, and returned to St. Petersburg, and there finding no means of paying his debts, he yielded to despair, and shot himself. He left a letter, taking leave of his friends, and entreating them to liquidate his debts by the sale of his violin and other effects, which were worth much more than the amount of his pecuniary obligations. Such was the deplorable end of this artist, in 1781. He published two concertos for the violin, six quartets, at Paris, and six more in London.

Lemiere, another of Gavinies' scholars, was the master of M. Berthame, and after having been for some time in the opera band, was nominated to the King's chapel. It is said that Lemiere, having played twenty years in the opera band, went to M. de la Virilliere, and demanded his pension and dismissal. *Viola comme ils sont tous*, replied the Minister, *ils se depechent de faire leur vingt ans pour avoir la pension!*

Capron appeared at the Concert Spirituel, as the Scholar of Gavinies, in 1768. He published, in 1769, six sonatas for the violin, and the following year six quartets.

J. T. Imbault was born at Paris in 1753. He was one of the best of the scholars of Gavinies, having received his instructions for more than ten years. He performed several times at the Concert Spirituel with great success, and three times played Viotti's symphonies concertante, with their composer, before Marie Antoinette. M. Imbault, as a musical editor, has published good editions of some very valuable works. In 1800 he gave two concerts, for the benefit of his master, Gavinies, who presented him with his portrait. In 1810 M. Imbault was nominated by M. Lesueur to the Emperor's chapel.

Antoine Lawrent Baudron was born at Amiens, in 1743. After

having studied in the Jesuits' college there, he came to Paris, and took lessons on the violin, of Gavinies. In 1763 he entered the orchestra of the Theatre Français, and in 1766 succeeded M. Grenier as leader. M. Baudron composed a great deal of dramatic music, which had great success. His vocal and instrumental music has never been published.

Marie Alexandre Guenin was born at Maubeuge, in the Northern department, in 1744. He began to learn the violin at six years old, and shewed such great talents for music that his father determined to make it his profession. In 1760 he sent him to Paris, and he there took lessons of Capron, and at the same time studied composition under Gossec. From this time his career would have been brilliant, if an insurmountable timidity had not prevented his appearing in public. He however was very successful at the Concert Spirituel, where, even in the height of Jarnowick's glory, he excelled every one in his performance of symphonies concertante, then so much in vogue. In 1777 he became director of the music of the Prince de Condé, and in 1780, leader at the opera. The different instrumental compositions of M. Guenin have obtained for him the greatest applause; above all, his first symphonies, which appeared before Haydn's, in 1770, and were printed not only in France, but in Germany, where they established his reputation as a composer.

Etienne Bernard Joseph Barriere was born at Valenciennes, in 1749. At twelve years of age he came to Paris, and became the scholar of Pagin, and before he appeared at the Concert Spirituel he studied under Phillidor. Here he soon became a *solo* player of some eminence, as also at the Amateurs' Concert. In 1801 he played a symphony concertante with Lafont, at the Concert Olympique, which added to his reputation. M. Barriere has published four sets of quartets, and several symphonies, concertos, trios, and duets.

Charles Phillippe Lafont, a very distinguished violinist, began to learn the violin with his mother, who was the sister of Berthaume, when yet very young. Ultimately this last became his master, and he studied composition first under M. Naivvigille, and afterwards under M. Berton, teaching himself to sing. He made his first tour with his uncle, through several parts of Europe, and in 1794 M. Garat brought him out as a singer. He afterwards

had the greatest success as a violinist. None ever possessed more grace or expression in his playing, or knew better how to make his instrument *sing* than M. Lafont. He was lately in London.

Dieudonné Pascal Pieltain was born at Liege, in 1754, and was one of Jarnowick's best scholars. After having played at the Concert Spirituel, he went to London, where he was for nine years leader at the concerts of Lord Abington. He afterwards travelled through Germany, Poland, and Russia, and was much admired at the different European Courts. He ultimately returned to France. Pieltain published thirteen concertos for the violin, six sonatas, twelve quartets, six duets, and twelve airs, for the same instrument.

Cupis, the rival of Leclair, was considered as a very superior chamber violinist. "*Son jeu avait quelque chose de séduisant, qui plaisoit fort aux dames,*" say his biographers. He published two books of sonatas, and one of quartets, for the violin.

Bornet was leader at the opera in Paris, in 1770. He published some years afterwards "*Nouvelle Methode de Violon, et de Musique.*"

Antoine Barthelemi Bruni was born at Coni, in Piedmont, in 1752, and was a very distinguished violinist. His master for his instrument was Rignani, and for composition, Speziati. Before 1800 he led at the Theatre of Monsieur, (at the brilliant epoch of its establishment,) at the Opera Comique, and at the Opera Buffa. Bruni seemed to have inherited his master's talent as a leader. He published for the violin four sets of sonatas, twenty-eight of duets, ten of quartets, and several concertos.

Chartrain was, about 1780, one of the best violinists at the opera. He played several concertos of his own composition at the Concert Spirituel, and printed at Paris several duets, trios, quartets, symphonies, and concertos, for his instrument.

Jean Baptiste Cartier, adjunct of the first violin at the Imperial Academy, was born in the province of Avignon, and took lessons of Viotti on the violin, in 1783. He entered the orchestra of the opera in 1791, and in 1804 he was named by Paisiello a member of the private music of the Emperor. Without being a professor of the conservatoire, M. Cartier has greatly contributed by his works to the formation of the best scholars of this school. He has kept alive, as it were, the styles of Corelli, Porpora, and Nardini, by

successively publishing the sonatas of these three great masters. He also has published *L'Art du Violon, ou la diversion des Ecoles*, which serves as a sequel to *La Methode de Violon du Conservatoire*, and consists of a selection of the best sonatas, taken from the works of the principal violinists of the three schools of Italy, Germany, and France.

Gervais, a pupil of the celebrated Fraentzel, was considered almost as his equal, and was very much admired at the Concert Spirituel, in 1785. He died at Bourdeaux some years since.

H. Guerillot obtained great applause at the Concert Spirituel, in 1786. He published some concertos for the violin at Lyons, in 1782. Nardini's sonatas, published by M. Cartier, were dedicated to him. He was a member of the conservatory and the opera.

Madame Gautherot was considered in 1790 as one of the best virtuosi on the violin. She performed frequently, and with great success, at the Concert Spirituel.

J. Pauwells was born at Brussels, in 1771. His father was a musician, and he embraced his profession. Pauwells was endowed by nature with talents of a high order, and made rapid progress in this pursuit. He soon became a very excellent violinist, and being obliged to depend upon the exercise of his talents for a maintenance, he went to Paris at eighteen, to improve himself in his musical studies. His skill on his instrument soon procured him a situation in the orchestra of the Theatre Feydeau, and here he very soon distinguished himself, even among the talent with which it then abounded. After remaining three years in Paris, Pauwells returned to his native place, where his original graceful and expressive style excited the admiration of connoisseurs, and he was named leader of the theatre of Brussels. Pauwells was the founder of a grand concert at Brussels. He composed a great deal of instrumental music. He also composed three operas, which had great success at Brussels.

Pierre Jean Vacher, a pupil of André Monin and Viotti, was born at Paris in 1772. He began to learn music at eight years old, and from fourteen to nineteen he occupied a place amongst the first violinists at the opera of Bourdeaux. He came again to Paris at the beginning of the Revolution, and was for several years in the orchestra of the Vaudeville. He went afterwards to the Theatres Feydeaux and of the opera, and also to the concerts

of the Court. M. Vacher has published several compositions for the violin.

Alexander Jean Boucher, born at Paris in 1770, shewed in his earliest childhood great talents for music, and above all for the violin. He became the pupil of M. Navvигille, and at fourteen was the sole support of his family. At seventeen he went into Spain, and being presented to Charles IV. that monarch appointed him to the office of solo player to his chapel and chamber music. Here Boucher profited by the advice of Boccherini, who dedicated one of his compositions to him. Being obliged to leave Spain, on account of his health, Boucher visited France, in 1803. He performed at the concerts of Mesdames Grassini and Giacomelli, and completely bore away the palm. He was surnamed "*L'Alexandre des Violons*," though his enemies said he was only the Charles 12th. In 1817 M. Boucher had returned to his first protector, Charles 4th.* Mr. Boucher made no pupils, and published but one concerto for the violin at Brussels.

We have now brought the history of the French school of the violin up to our own times. The present illustrious heads of the conservatory at Paris, Messrs. Rode, Baillot, and Kreutzer, possess talents that still uphold its celebrity, and for their histories we shall refer our readers to Vol. 6, page 527.

* On a vu M. Boucher devancer Charles IV. au palais de Fontainebleau, et son protecteur le serrer dans ses bras, en lui disant : *Je n'ai pas cru les mechans qui voulaient me persuader que tu m'avais oublié. Tu ne me quitteras plus; ton bon cœur m'est connu.*

ONE of the most philosophical works upon the musical drama is a treatise entitled "*Le Rivoluzioni del Teatro Musicale Italiano dalla sua origine fino al presente.*" It is written in Italian, by Stefano Arteaga, a Spaniard and an ex-Jesuit. To considerable learning and an acquaintance with his subject Arteaga added a fine taste and a spirit of enquiry that could not be satisfied without endeavouring to trace effects up to their causes. He has therefore interspersed many profound remarks with the facts he relates, in pursuing the rise, progress, and decline of the musical drama, and rendered what others would have treated merely as an historical relation, an elegant and instructive work of criticism. The first chapter of his second volume has the following title:—"The Golden Age of Italian Music—The Progress of Melody—Eminent Italian Composers—Celebrated Vocal and Instrumental Schools, with their several Characteristics."—This chapter appears to us to contain so much interesting matter that we have translated it entire, and we only regret our inability to transfuse the brilliant style of the original into an English version.

Notwithstanding its defects the opera on the whole pleased the Italians by its novelty, and because they had no better spectacle. Having lost all remembrance of their ancient theatre, and only seeing tragedies and comedies full of absurdities on the modern stage, it was natural for them to turn to the melo-drame, in which they found an ample compensation. If it did not interest the heart, the eye at least was satisfied, and if the spectators did not feel terror and pity they were wrapt in an extacy of admiration, which emotion taking the place of every other, rendered a spectacle valuable that was opposed in every way to good sense. Its defects were considered as so many beauties, and the display of superb machinery was thought a great merit in the composition, whilst it destroyed the effects of both music and poetry. It was not remembered, as has been observed by a great genius, that these apparent riches were in truth but proofs of poverty, as flowers which bloom before their season generally indicate the sterility of the soil from which they spring.

However it could not but happen that occasionally from amongst the corruptions of art by which the music and poetry were obscured, some passage from an instrument or a beautiful idea in the poetry touched the feelings.

This was the moment for the revolution. The poets began to discover that they could interest the affections instead of the eyes, and the musicians perceived that the power of their art principally rested in melody, although it had for its foundation chords and the laws of harmony.

It is in fact melody that gives to music the power of imitating nature, and of expressing, by the varied succession of sounds, the several accents of passion. It is melody, which moving now rapidly, now slowly, now in broken measure, draws tears of grief, quickens the pulses in joy, makes us sink with distress, and excites the affections of hope, fear, courage, or melancholy. It is melody, that by recalling the ideas which the representation of physical objects would awaken in us, can paint the murmur of a gently gliding rivulet, or the rush of a mountain torrent; the terror of a tempest and the soft sighs of a gentle breeze, the howls of the Furies or the smiles of the Graces, the majesty and silence of night or the gaiety of noon enlivened by the rays of a bright sun. Melody is the only part of music that produces moral effects in the heart of man, and gives to sounds that powerful energy which is admired in the works of great masters. This can only be done by considering musical inflexions as so many means of expressing our feelings and ideas; hence it will arise that by remembering objects which these sounds present to our imaginations, we find ourselves agitated by the same feelings as the actual presence of these objects would have occasioned. Finally melody is that which may be said to subjugate the universe to the empire of the ear, as painting and poetry do the eye and imagination.

This however cannot be effected by harmony alone, for consisting principally of sounds of equal duration, it is well adapted to form an agreeable accompaniment, which delights the ear, but it cannot raise itself to the privilege of imitating nature, with which the union of chords has too distant a relation. Neither can it have any considerable effect on the passions, which is the true end of dramatic music. In the same manner a pure and exact discourse might be written according to the simple rules of gram-

mar, but this alone would never be sufficient to form an eloquent writer. Strength of argument, forcible demonstration, the excitation of the passions—in a word, the art of persuading, although it cannot be obtained without observing the rules of syntax, yet does not so entirely depend on them as to render an adherence to these laws, the only thing requisite to form an orator. Rhetoric, by disposing at will of rules and words, and using them as the vehicles of thought, communicates to them that expression, which in the hands of a mere grammarian they never would have possessed. Now as melody is to music what rhetoric is to language, so harmony is to sound what syntax is to discourse. Harmony may assist in producing musical expression, now arranging sounds by certain rules, as grammar disposes words, now uniting their progression by the laws of modulation as orthography marks the periods, now perfecting the intonation by means of the intervals, as syntax renders speech more intelligible by the just arrangement of words, now subjecting defective accent to the general theory of sounds, as grammar reduces to certain rules the anomalies of nouns and verbs. So long however as the composer confines himself within these limits, music would have no life, no spirit: the spontaneous and natural accents of passion would be converted into an harmonious interval, which, from being the child of art, would produce no effect upon the heart, which cannot be touched by abstract proportions, or mere numerical computations. So taken, the various and multiplied inflections of which the language of passion is susceptible, would be reduced to a very small number; the eloquence of music would be impoverished, by the exclusion of many sounds the more fitted to act upon the mind from not being comprehended within the arbitrary system of harmony, and by curtailing those that remained of the most powerful part of expression, which is that of being able in a degree to address the mind in a determinate language, and of representing to it some definite object. Nevertheless, when I hear music, consisting of intervals, consonances, proportions, concords, and relations, where its power is reduced to tickle the nerves of the auditors, with certain methodical and insignificant vibrations, I applaud the science of the musician, admire the sonorous algebra as I admire the calculations of Kilatti and of Euler, I enjoy the same pleasure as in hearing the warb-

ling of a canary, but I resemble those old men described by Homer, who formed the council of Priam, and who admired the beauty of Helen without being affected by it, because I do not discover in it that principle of imitation which is the foundation of all the fine arts. I find no relation between the harmonious sounds and my affections, nor are my heart or soul moved by those sudden and forcible effects which every man of feeling has a right to expect from such an art. As a mass of various colours in a picture produces no effect without that design which constitutes the vital spirit of painting, so the combination of sounds is incapable of interest without melody. The images of our passions and of the objects which awaken them, the train of our ideas and feelings, recalled to mind by the song or symphony, present the only means to soften or to rouse us, and to render the language of music warm breathing and energetic. This is the reason why the spectator remains cold and indifferent to the sight of a wood or a desert delineated even by an able pencil, but let his ear be gratified by a voice singing in these solitudes, and he remains no longer passive. The leaves of the trees, the pale azure of the horizon, the points of the broken rocks, the distance and *chiaro oscuro* of the valleys delight his eye, but they speak not to the mind. Let a single voice steal upon the silence of the lonely vale, and it tells to the listener that there dwells a social Being, his companion in grief and joy, a creature formed like himself by nature to inhale the breath of life, and to enjoy the blessings of the universe. Thus began to think the Italian composers; whether it was from reflection that they made the interesting discovery, or from that innate love of the beautiful which creates taste and is generated by instinct, or whether it arose from the perpetual and unalterable oscillation by which the faculties belonging to the imagination and sensibility pass from the lowest state to mediocrity, and from mediocrity to the highest to fall again, certain it is that the heart re-acquired its rights, of which it had been deprived by the senses, and that music, from a mere combination of sounds, became an imitative art, capable of expressing all the passions and representing every object. The first though slight change originated with the Ecclesiastics. Arazio Benevoli,* Autore Maria Abbetтини,† Francesco Foggia, Pietro Picerti, and the highly renowned Cesti‡

* See vol. 6, page 213. † Idem. ‡ Idem, page 210.

were the first who began in Rome to simplify harmony, and to release it from the rigid and uncouth bonds of counterpoint, to regulate the parts with more exactness, to connect the passages according to the place which they occupied in modulation, and to choose and arrange the chords according to the relation they bore to the whole. Ludovico Viadana invented the *basso continuo* (thorough base) so called because it lasts throughout the composition; he likewise invented a better method of regulating harmony, of sustaining the voice, and of giving to the notes their due proportion and length. Thus by degrees measure assumed more decided principles, time became more exact and precise, and musical rhythm acquired a sensible cadence, calculated to distinguish properly the progressions of movement and measure.

With such preparatives, musical declamation or recitative, which till then had been confounded with singing, or not kept sufficiently distinct from it, became a separate species, and acquired a peculiar form and great beauty. Giacomo Carissimi,* an illustrious Roman, began towards the middle of the 17th century to compose recitatives with greater grace and simplicity, although they were not then much admired, for the public were interested entirely by machinery and decorations, and cared little for the delicacy of the composition, the poetry of the pieces being so uninteresting, that it very much destroyed the effect of the music. But the true style of musical declamation will be better traced in the works of Giambattista Lulli,† a Florentine, who visited France at the early age of six or seven years, and there studied the violin and composition. The great talents with which nature had endowed him raised him to the station of *Corifeo* of France. He imitated the sacred music of the best Italian composers, and adapting his own to the French language, fitted it for the stage. Whoever has heard the celebrated motetts of Carissimi and Cesti well sung, will there discover from what sources Lulli derived his ideas of recitative, though the former have the disadvantage, for they composed to the unknown and half barbarous words of a dead language, whilst the Florentine musician employed an excellent French poet.

The great reputation of Louis XIV. in whose service Lulli was retained, having drawn to the Court from other nations per-

* Vol. 6, page 209.

† Idem page.

sons of the highest repute in art and literature, the curiosity of the Italians was excited, and they flocked to it not less from the desire of learning and of conversing with the men of talent who flourished in France at that period, than from the wish to display their own talents at the Court of so great a King, a declared protector of merit, and one who had become even more celebrated by this means than by his wonderful success in war, or the power he had acquired in the affairs of Europe. This is an important lesson to Sovereigns, by which they may learn that the only way to eternize their names and to gain the admiration of posterity, is to render themselves really useful to mankind, by promoting those arts which satisfy the wants of man, and by favouring those sciences which improve and cultivate his mind. The glory of arms and of conquest passes away like the rushing of a whirlwind, which is only remembered by the ruin and destruction it leaves behind. While the names of Princes, who protect useful knowledge, endure like the oak described by Lucano, which was the first-born of the forest, revered by the shepherds, and inhabited by deities—on whose branches the nymphs suspended crowns of flowers and warriors hung their military trophies.

The above-mentioned circumstances, united to the liberality of the Monarch and the enlightened policy of his minister Colbert, contributed materially to the progress of letters, not only in France, where they reached the highest point of splendour, but in other countries. However if it be true, as clearly appears in the history of the human heart, that interest, emulation, and glory are the strongest incitements to genius, and impel it most powerfully in the career of learning, these three passions were certainly greatly indulged in Paris at the time of which we are speaking. The munificence of a sovereign, who paid 1400 crowns for a bad sonnet of Claudio Acchillini, gave reason to men of genius to expect similar favours, who, though by their writings they appeared to despise wealth, were not the less desirous to enjoy riches, like those Mussulmen, who earnestly preaching to the Turks to abstain from the juice of the grape, yet enjoyed nothing so much as a bottle of European wine. Emulation, that dangerous offspring of self-love, which now gives birth to envy, now to heroism, but which becomes necessary when virtue fails to draw out talent and direct it to worthy enterprises, found a vast

field open in so many illustrious rivals over whom victory became doubly glorious, and from whom defeat was excusable. Exertions made to excel or to be distinguished must necessarily carry every art to perfection, and in this respect music was not the lowest in the scale of improvement. Luigi Rossi,* Arcangelo Corelli,† with other great Italian composers and imitators of Lulli at Paris, returned to their country with clearer and more distinct ideas of harmony. To which was added a better cadence, according to the Lullian taste, all superfluities were removed, more precision and spirit were given to the time and measure, and the overtures to many Italian operas were composed *alla Francese*. This custom lasted for more than twenty years, until the beginning of the present century, and it is easy to disprove what the Italians assert to the contrary, by referring to the music written at that period. Genius now appeared to be awakened. Cassati and Thelone‡ in Rome, Segrenzi in Venice, Colonna§ in Bologna, Bassini|| in Ferrara, and in Genoa, Stradella,¶ not less celebrated for his talents than for his love and tragical end, arose to subdue the sovereignty so long usurped by bad taste. Immediately in their footsteps appeared those great harmonists Gaetano Greco, Albinoni Caldara,** the famous Giovanni Buononcini, and Pietro Sautoni, of Bologna, who supported the Italian name with such dignity in England in the midst of the applause which the compositions of Handel had so deservedly raised there. The English join to a lively attachment to their country that impartial philosophy which generalizes feelings and ideas. With them the name of foreigner is not as in most other countries a title of exclusion, or a fresh weapon in the hands of envy. They took great pleasure in obliging the three professors above mentioned, who played in competition on three separate organs in public, one taking a subject and being answered by the others, as in ancient Greece Eschylus, Sophocles, Menander, and Philomenes were seen disputing for the reward of the tripod, or for the privilege of having their compositions performed on the stage, amongst the applauses of the assembled people.

Expression, the soul and spirit of the art, was now cultivated ;

* See vol. 6, page 209. † Idem, page 333. ‡ Vol. 6, page 330.
§ Idem, 341. || Idem, 493. ¶ Idem, 487. ** Idem, 497.

expression, which is to music what eloquence is to speech. All the various and multiplied parts of which it is composed were rendered subordinate to and dependent on each other, and the whole was directed towards the great end of describing and affecting. The analogy that should always exist between the character of the words and the music, the poetical rhythm and the measure, the emotions felt by the performer and those expressed by the composer, were studied with increased care. The number of fugues, canons, and other similar works (which although when well executed display richness of harmony and style in the composer, for the most part injure the simplicity and weaken the energy of the sentiment) were considerably diminished. Above all, care was taken to preserve the unity of the melody, an important law in music as it is in all the fine arts, and which consists in concentrating the whole attention and interest of the auditor upon one object, by strengthening the principal subject—for instance, the part of the principal character by making the harmony, time, measure, modulation, melody, and accompaniments, move as it were by one consent and speak but one language. This effect, although it appears at first sight neither extraordinary nor difficult to produce, is nevertheless one of the greatest efforts ever made by the modern Italian composers. The difficulty lies in our musical system, consisting of a multiplicity of parts. If each of these has a peculiar and distinct strain, how can their alternately destroying the effect, when they are performed together, be avoided? If on the contrary the parts produce but one melody, how can there be any harmony, which consists of an equable combination of various modulation?

Amongst the first promoters of this happy revolution must be numbered Alessandro Scarlatti* and Leonardo Leo,† Neapolitans, in whose compositions the Aria was first adorned with graceful melody, and furnished with more copious and brilliant accompaniments. The movements also were rendered more spirited and lively than any had heretofore been. Thus the distinction was made more decided between recitative and air properly so called. The notes however and the ornaments were distributed with moderation, so that without taking from the beauty of the

* See vol. 5, page 12.

† Idem, page 53.

melody, it was not disfigured by a superfluity of notation. Vinci,* who was celebrated for the force and brilliancy of his imagination, undertook to perfect that species of composition, called accompanied recitative, which for tragic situation, for the pathos with which it abounds, and for the vigour it receives from the orchestra, is a most valuable part of dramatic music. The last act of *Didone Abbandonata*, composed by him in great part in this style, is finer and more effective as music, than the most terrible and imposing subjects of Giulio Romano are as paintings. Giacomo Antonio Pertit† rendered himself equally celebrated in Europe, having been one of the first church composers, and having done much for the science of music by forming such a musician as Fra Giambattista Martini,‡ the most illustrious of his disciples. Nicolo Porpora,§ a Neapolitan, and Renaldo, of Capua, materially improved accompanied recitative—the former by the lightness he gave to the vocal part, and the latter by the use of those instruments best adapted to expression. Pergolesi,|| the great Pergolesi, became inimitable for simplicity, coupled with grandeur of style, for depth of passion, for natural and vigorous expression, and for justness and unity of design, for which he has deservedly been called the Raphael and the Virgil of Music. Like the first he chose no other guide than nature, and had no other aim than to represent her faithfully. “*L’arte che tutto fa, nulla si scopre.*” Like the second, he adapts inimitably the various styles employed in music. In the *Stabat mater* he is grave, majestic, and sublime. In the *Olimpiade* ardent, impetuous, and pathetic. In *Orfeo*, graceful, varied, and piquant, but in the *Serva padrone* always elegant, which opera at its first representation had the singular merit of causing a sudden change in the taste of the fickle Parisians in favour of Italian music. No one ever better understood how to attain the ends which a composer ought to propose to himself. No one ever made better use of counterpoint, where it was required. No one ever gave more warmth and effect to the duet, that interesting species of dramatic music. Of the truth of this, the incomparable “*Addio*, sung by *Megacle* and *Aristea*, in the *Olimpiade*, and the “*Io conosco a quegli occhietti*,” in the

* Vol. 5, page 50.

† Vol. 6, page 335.

‡ Idem, page 342.

§ Vol. 5, page 46.

|| Idem, page 166.

Serva padrona, models of the most perfect taste in this style, are proofs. To conclude, he carried dramatic music to a higher pitch of excellence than it had before attained—and if his career had not been shortened by an untimely death,* which prevented his correcting the faults allied to genius, he would probably have shewn, that if modern does not produce as wonderful effects as ancient music, it is not from its own defects, but from the limitations which the laws of composition now impose. Scarlatti the younger,† Durante,‡ Perez,§ Terradeglias,|| Lotti,¶ Ziani, Gasparini,** Lucchesi, Sarro, Mancini, and many others, worked upon these models with the greatest success; although their styles were somewhat diversified, they were each reduced to the principles cited above, and as they formed no distinct class, it is not necessary to notice them individually.

As at the mild approach of spring, the warmth which penetrates to the centre of the earth is imparted by degrees to all objects, until it animates all nature—so good taste at first communicated only to one style was soon propagated amongst others, and assisted materially in the perfection of the melodrame. Instrumental music was the first to feel the benefits of its influence. It is an opinion, confirmed by experience and confessed by the rest of Europe, that the brilliant sky of Italy communicates to musical instruments an inexpressible delicacy, which they do not possess in other climates. Perhaps the softness and warmth of the air dries and seasons the wood more highly, and consequently renders it lighter, and also makes strings more elastic, whence it arises that the instruments produce a more pervading and brilliant tone. To this must be added, the lively and impassioned temperament of the Italians, which inclines them peculiarly to the melody and sweetness of song. It is not then surprising that instrumental, which is but an imitation, more or less correct and beautiful of vocal music, should partake of the graceful and delicate character

* He died at the age of 33. Some affirm that his death was occasioned by poison, prepared by his rivals, the Maestri di Capella. Although this does not merit belief, it is certain that Pergolesi was much envied, and he seems to have proved in his own person that severe and incomprehensible sentence, which, says a French poet, nature in creating great men has pronounced against them, "*Sois grand homme, et sois malheureux.*"

† Vol. 5, page 45.

‡ Idem, page 52.

§ Idem, page 174.

|| Idem, page 456.

¶ Vol. 6, page 491.

** Idem, page 339.

of its model. Thus it will be found, that supposing the instruments, whether corded or blown, to be of the same fabric, and allowing for the same ability in the performer, a greater degree of softness will always be apparent in Italian tone to the ears of the impartial and enlightened judge.*

The improvement of the art in Italy is not to be entirely attributed to the above-mentioned causes, but also to the schools which began to flourish about the middle of the last century. The most celebrated were those of Corelli, and shortly after of Tartini. The first, which originated with the greatest harmonist that Italy has ever known, was principally celebrated for truth and exactitude in imitation, learned modulation, fine contrasts in the different parts, and simplicity and beauty of harmony. Superiority in his art, and the power of bending with facility to the different tastes of the French and Italians, gained Corelli an immortal name throughout Europe, although the moderate number of compositions he has left recalls to our minds the maxim of Zeuxis—*Dipingo adagio perché dipingo per tutti i secoli*. Even Lulli owned himself his inferior, when instigated by base and unworthy jealousy, he used the favour in which he was held at the Court of France to drive Corelli from that kingdom. Among the renowned disciples of this great man are recorded Locatelli, Bergamasco, Geminiani, and Somis. The first fertile but unequal composer presents to the lovers of fine music, excellent examples of imitation in his majestic and pathetic *Gravi*, (which are composed after the models of the *adagio* of his master,) in his brilliant variations, and above all in his solos, which are the most valuable works remaining to us of the school of Corelli. But his capricci, full of laboured extravagancies, and only composed for the sake of boasting of their difficulty, ought never to serve as models, unless Gothic intricacy be preferable to Grecian simplicity. The name of Geminiani will long remain celebrated amongst musicians, for his faithful imitation of the style of his master and for his execution, as likewise will that of Somis for the flexibility, equality, and suavity of his style.

* Experience has contradicted this observation. England and Germany have produced as fine and indeed finer instrumentalists in most departments than Italy—viz. Messrs. Griesbach, Holmes, Nicholson, Crosdill, Lindley, Mori, Spohr, and Kieswetter.—EDITOR.

The great Giuseppe Tartini raised himself high in art by all the powers exerted in its advancement. He was an exquisite violinist, an excellent master, and an original composer. In every thing he undertook to perfect, he left the marks of an inventive imagination, and a reflective mind. By enlarging the strings of the violin, which till then had been thin and weak, and by lengthening the bow, he softened its tone, which is naturally harsh, and by improving the position of the bow, by hastening or slackening its motion, and by regulating the pressure, he succeeded in producing a peculiarly sweet and fine tone. His compositions are distinguished by that purity and unity of thought, that exquisite simplicity, that soft and delicate pathos, so delightful to persons of feeling, yet so difficult to describe. He was a strong example of the truth of this precept of Horace :

" Non fumum ex fulgore, sed ex fumo dare lucem."

His natural modesty at first retarded him in his career, only that he might afterwards raise himself the more rapidly to that pitch of exquisite expression which characterizes his compositions, and which is compared by some to the muse of Petrarch, of whose poetry Tartini was a great admirer. Hence we may believe the assertion, that it was his custom, before he began to compose, to read and meditate upon some one of the sonnets of that poet, in order to illumine his imagination with the pure flame of his Platonic and sublime passion.* There are some who accuse him of being too sparing in his accompaniments, and certainly if his compositions are compared with others, the difference in this respect is but too visible ; but this defect soon disappears, when we reflect that the delicate colouring of the style of Tartini would probably lose all its grace, if an overloaded accompaniment were added. The effect would be the same as if a painter were to give to the light and graceful children of Albano the animated gesture of Giulio, or if the pure and elegant Aminta of Tasso, were made

* To such a character as Tartini's, the society of a fierce and quarrelsome wife, such as his, who indeed resembled the Zantippe of Socrates, must have been doubly insupportable. He fell in love with his lady in Padua, and forsook the studies he was prosecuting with an intention of going to the bar ; by this means he disgusted his father and ruined his fortune, and afterwards, by marrying her, proved he had never seen the passage in Shakspeare's *Antony and Cleopatra*, which says that

" A woman is a dish for the gods if the devil dress her not."

to use the brilliant and powerful language of an Alessandro Guido, or of a Frugolio.

By the exertions of these and other great composers the art of accompaniment was raised to the highest perfection, and the orchestra, so necessary to the success of the drama, was arranged and regulated with masterly effect. Instruments were no longer collected promiscuously, nor was it imagined that a judicious choice of them was unnecessary to expression. On the contrary, they had learned that these two things contributed much to the general effect. Setting out on the principle of unity, of which we have before spoken, they discovered that vocal was not intended to be secondary to instrumental music, but rather that the latter should be subordinate to the former, and that instead of overpowering the voice of the singer, should regulate, sustain, and support it. That each instrument being necessary to the general effect, so one ought not to impede the action of the other: that the base, for example, should not drown all the rest of the orchestra, nor the wind instruments overpower the stringed, or vice versa; that it was not effective to mix sounds of different natures; that therefore instruments of one kind should be collected together, that they might move as it were with one accord. That the bases should be placed in different parts of the orchestra, being the foundation of all harmony, and the support of time and measure; that some instruments not being calculated to produce certain effects, it was necessary to study the nature of each, to be the better able to combine them; that the subalterns should be entirely subordinate to the leader, and should be placed in such a manner as to see and be easily seen by the conductor; that it was necessary early to accustom performers to keep strict time, and to regulate their performance by the rest of the orchestra, so that the combined sounds might possess that unity and precision without which music can have neither meaning nor expression.

By such general rules was the Italian orchestra arranged. Amongst others, Italy is much indebted to the talents of the Neapolitan composers for her superiority in this particular. Galuppi,* also called Buranello, was not less celebrated for his ability in this art than for the attention he gave to the *costume*

* Vol 6, page 161.

musicale, that is to say, to the art of adapting the quality of tone and style of singing to the nature and situation of the persons represented. Neither did the immortal Jomelli* acquire less fame by his musical works, which earn for him the titles of the Cabrera and the Horace of composers. In uniting expression with difficulty, and in the fertility and brilliancy of his concertos, he was truly original. But the difficulty of combining instruments cannot be better learned than from the renowned Hasse,† whose musical education was superintended by Alessandro Scarlatti, who regarded music with the eye of a philosopher and man of genius. Amongst the plates of Rousseau's Dictionary is a picture of the orchestra of Dresda, which he conducted for many years, from which more may be learned in one glance, than from the minutest description.

But nothing so much tended to advance the music of Italy at this epoch as the excellence and abundance of the singers who flourished there. Indeed what would avail the perfection of the constituent parts of music, if that to which all ought to relate, and on which all principally depend, be abandoned to ignorance and bad taste? The power of the composer and instrumental performer in fact consists of an imperfect language with which they can only feebly express their ideas, whilst the art of song is the most finished and interesting imitation which the fine arts can propose as their object. The most finished, since in imitating the tones of the human language, the very elements of which the object to be represented is formed, serve as the means of its representations.—The most interesting, since it is certain that to the heart of man the most delightful imitation will always be that of his own sentiments and affections. Painting and sculpture go no further than to imitate the body of man; singing penetrates to his very soul, warns him of his existence, rouses his activity, and depicts his inmost feelings. The former resemble Pygmalion, when he formed from the marble the figure of Galatea; the latter is like the kind deity who animated the statue and presented it to the senses of the enamoured artist—the delicate undulations, the successive palpitations, the timid looks, the gentle sighs, the ingenuous smiles and enrapturing words, the delicious food of the

* Vol. 5, page 176.

† Ibid, page 45.

hopes of a lover, and the indications that life was suddenly imparted to the inanimate stone.

However, in the general progress of musical taste in Italy, it was necessary to free the art of singing, and indeed it was freed, from the crude old style, not by destroying, as in the last century, the poetry, nor, as at the present day, by indulging in a superfluity of ornament—but by studying to imitate the natural accents of passion—by acquiring perfect intonation, on which all beauty in melody depends—by perfecting the manner of bringing out, modulating, and commanding the voice—by obtaining such skill in the execution of passages, that every note should express the various impulses of feeling—by sustaining notes where the expression of grief or sadness was required, and by passing rapidly over those which represented contrary emotions—by preferring the natural to the difficult, and the style of the heart to that of the bravura—by adopting such embellishments as were necessary to display the powers of the performer, without using them in a profusion injurious to expression—by restraining the agility of the voice, not according to the judgment of those who possess this power of execution, as they are generally too prone to indulge it, but according to the nature of the passion to be expressed—by suiting the prosody of the language to the accent of the music in such a manner that every word and every syllable might be clearly distinguishable, and every sentiment intelligible, accompanying the whole with action and gesture suited to the style of the composition, and the character of the person represented—in a word, by rendering the great sources of dramatic magic, interest, illusion, and delight, as perfect as possible.

Many useful schools were opened in the principal cities of Italy on the system already explained, to promote and improve this enchanting art. Modena boasted that of Francesco Peti, whilst Genoa possessed that of Giovanni Paita, Orfeo, and Batillo of Liguria. Venice, besides the advantage of having orators destined to educate the singers, had Gasparini and Lotti as directors of the schools. Rome, where the particular execution of sacred music had long rendered its study necessary, then enjoyed the industry and talents of the Fedi and of Guiseppe Amadori, who were united by a firm friendship, not very common amongst literary men, with the rest of their brothers in art. They mutually

communicated their feelings, opinions, and observations, by which means they were enabled to correct their own defects, improve the plan of musical education, and enlarge the boundaries of the science. One of their customs recorded by Bontempi, an illustrious scholar of the Roman school, serves to prove the diligence of these excellent masters. They were accustomed daily to take their disciples beyond the walls of Rome, to a stone celebrated for its echo, which repeated the same sounds several times. There, in imitation of Demosthenes, who it is said went each day to the sea-side to correct the impediment in his speech by the noise of the waves, they exercised their scholars by making them sing opposite to the stone, which, by distinctly repeating the sounds, warned them of their defects, and they were thus enabled to correct their errors with greater ease. Francesco Brivio, in Milan, and Francesco Redi, in Florence, were celebrated musicians, but the latter must not be confounded with Francesco Redi, who so materially improved the language, poetry, and natural philosophy of his country. The most celebrated schools of song however were Naples and Bologna; the former, so renowned in the annals of modern music, includes so great a number of schools and masters, that it would occupy too much time to enumerate them. The most eminent were those of Leonardo Leo, Domenico Egizio, Francesco Feo,* Alessandro Scarlatti, and Nicolo Porpora;† under the instructions of these masters, great, not only in the practice of their art, but also in their manner of teaching it, were formed numerous musicians, who gained the admiration of all Europe. As I have not allowed myself to name them all, I shall mention only two who successively created the greatest surprise and admiration. The first was Baldassaro Ferri Perugino, afterwards knighted, who studied music in Naples and Rome towards the end of the last century, and to whom, although he died at an early age, many collections of poetry, the production of enthusiasm which this surprising singer every where excited, are still preserved. If credit may be given to contemporary authors, Terpander and Tirtæus, were not to be compared with him. Various endowments, either of which possessed singly would render a musician estimable, were all united in him. He understood all

* Vol. 5, page 55.

† Idem, page 46.

characters, could assume any style, and excite every emotion. Rousseau, who mentions him in his dictionary, says, to prove his ability, "*Il montoit et redescendoit tout d'une haleine deux octaves pleines, par un trill continuel marqué sur tous les degrés chromatiques avec tant de justesse, quoique sans accompagnement, que si l'on vanoit à frapper brusquement cet accompagnement sous la Note où il se trouvoit, soit Bémol, soit Dièse, on sentoit à l'instant l'accord d'une justesse à surprendre tous les auditeurs.*"—The favour in which the public held him was not too great for his ability; sometimes roses were showered upon his carriage when he went out, after having performed a cantata. On his arrival at Florence, to which city he had been invited, crowds of ladies and gentlemen went three miles out of the city to meet him, as they would have done to receive a Prince. On one occasion, after performing the character of *Zeffro*, in London, he was presented, by a person in a mask, with an emerald of great value. There is a portrait of him, with the following profane motto surrounding it, instead of an inscription:—*qui fecit mirabilia multa*; and also a medal, on one side of which was his head, crowned with laurel, and on the other, a swan dying on the banks of the Meander, with the lyre of Arion, who descends from heaven. The second was Il Cavaliere Don Carlo Broschi, otherwise called Farinelli. He was born in Naples, where he studied the rudiments of music under Alessandro Scarlatti and Nicolo Porpora. These instructors soon developed his wonderful talents for singing. No one in our times has possessed a more powerful, flexible, sonorous, and extensive compass of voice. He could pass with equal rapidity from the lowest to the highest notes in his scale, and a creative fancy, joined to great flexibility of organ, enabled him to create a thousand new and eccentric styles of singing. To natural qualifications he added those of art, perfect intonation, an incomparable shake, purity and beauty of ornament, equal excellence in the light and pathetic styles, and above all, the finest possible *messa di voce*. All these wonderful qualities were universally ascribed to him, and no one can be ignorant of the high success which they gained him. The school of Bologna, founded by Francesco Antonio Pistocchi,* was celebrated for its system of

* Vol. 6, page 336.

teaching, for variety of style, and for the number of its scholars. Antonio Bernacchi became their standard bearer: he had a weak and thin voice, but by force of study he rendered it so manageable, that he soon distinguished himself for a smooth and easy style, for great finish, for art in taking breath, for lightness of ornament, and neat execution. This rare merit, without rendering him *Il Caposcuola e il Marini della moderna licenza*, as Il Conte Algarotti unjustly styles him, placed him amongst the first singers of his time. Antonio Raaff Giovanni Tedeschi, Tommaso Guarduci, and Giambattista Mancini—the latter also distinguished by his learned work, entitled “*Riflessioni pratiche sul canto figurato*,” were all educated by him, and living or dead will all bear testimony to the ability of their master. The blame of having in some degree contributed to the present depraved style of singing may with more justice be attributed to Pasi, a Bolognese, and scholar of Pistocchi. His style was florid, embellished by a profusion of volatas, turns, far-fetched passages, shakes, and a thousand rifioramenti, which, if executed in time they might please, were likely, when attempted by unskilful imitators, to degenerate into abuses.

Carlo Lartini and Pio Fabri excellent tenors—Bartolino Faentino and Minelli, one of those singers who have in our time possessed fine musical expression, were likewise of the same school.

It would be tiresome and useless to the reader to proceed through the list of all the great singers of both sexes, who flourished at this period in Italy, or to hear what were the different styles of the Buzzolini, Cortona, Mateucci, Sifaci, Carestini, Senesino, Boschi, Cuzzoni, Visconti, and many others, whose abilities are buried with them, and whose fame is probably extinct.

It will suffice briefly to state the ability of two ladies, whose fame, at the time of which we speak, equalled that of the finest male singers. The first was Vittoria Resi, a Florentine, and the pupil of both Redi and Campeggi, who, to an extremely pathetic tone of voice, clear and beautiful pronunciation, and the majesty of Homer's Juno, added a perfect knowledge of the stage, powerful action, and a surprising power of adapting herself to different characters, qualifications which rendered her the first actress of the age. The second was Faustina Bordoni, of Venice, a scholar of Michelagnolo Gasparini, a very good contrapuntist. She was equally celebrated for her talents, and for having the good fortune

to marry the great Hasse. She possessed immense flexibility of voice, unequalled facility, rapidity of execution, skill in taking and holding the breath, a beautiful shake, and a thousand other good qualities, the rarity of which raised her name to the highest possible celebrity.

To these two I must be permitted to add a third, whom I shall mention less for her merit as a singer than for a quality which will render her more praiseworthy and respectable in the opinions of the good.

Every one knows what calamities persecuted Metastasio, in his youth, after the death of his first benefactor, Gravina. Not only was he denied an employment which would have barely supported him, reduced to the brink of starvation, but (what must make every feeling heart bleed,) in Italy, in that city which was to be honoured by calling him son, and by the renown with which he was to adorn her capitol, in that very city had he to endure a disgraceful law-suit. Europe would have for ever lost this great poet, had not the celebrated Mariana Bulgarini, by profession a singer, relieved him and placed him in his former situation.

This act of generosity deserves to be recorded in the list of human virtues, and must excite universal gratitude. Incomparable woman ! Thou art certain of receiving it from all noble minds ! If I wish that my name may be celebrated, and that my writings may endure, it is not one of my slightest motives that the sentiments of admiration inspired by thy memory may descend to posterity. Yes, thy name shall live in the annals of philosophy, with that of thy friends whom thou didst protect, and whilst the remembrance of so many children of opulence, deservedly despised by the wise and good—whilst those of so many vegetative automats, who are called the great, to the dishonour of that title, shall vanish from the recollection of man, like the impure vapours which rise from the surface of the fen. The names of Bulgarini and Metastasio shall shine so long as any feeling of moral good exists amongst men, and so long as genius shall receive its well-earned homage from mankind !

Having attained such excellence in every style, Italy now became to other nations the school for all musical knowledge, to which the greatest foreign composers either came to study or to employ their talents in perfecting the Italian drama, especially

after the poetry of Metastasio had, without opposition, taken the first place in the lyric theatre. Hasse, Handel, Bach, and Gluck, set to music Italian dramas, which gained the palm in all the Courts of Europe, from Petersburg to Lisbon, and from Pultowa to Amsterdam. Italy also derived great benefit from the numerous families, and the wealth imported by this means. It did not gain less from the reputation in which it was held by the rest of Europe for fine taste and the prosperous state of its arts, if we may judge by the throngs of composers, instrumentalists, dancers, and mechanics, who left other countries to procure themselves such varied, perfect, and finished pleasures as it held forth; nor less were the marks of esteem by which not a few of its most celebrated artists were distinguished. Ferri, Matteucci, and Guadagni, were knighted; Farinelli was presented with the cross of Calatrava, in Spain, where, under his direction and management were revived, in theatrical spectacles, all the magnificence and good taste of ancient Athens. Tesi was rewarded with the order of Faith and Constancy in Denmark, and many others received similar honours.

I cannot discover for what reasons an ingenious and interesting writer* should have called that glory which Italians feel in finding that their language, music, and poetry, are superior to those of the rest of Europe, vain and useless. Italy ought never to consider as worthless, praise that gives her a decided superiority in the endowments of genius and art. In the endowments of genius, because neither poetry nor music can arrive at such perfection among a people who are not gifted with exquisite sensibility and brilliant imagination, qualities which, transferred to the fine arts, are sufficient not only to immortalize a man, but also to iusure to a whole nation the homage of all ages, and in those of art, because the perfection of these faculties is a decided mark that they are still and have formerly been cultivated successfully by many. Smooth language indicates a long course of knowledge, learning, and cultivation. Poetry, finished and perfect in the many branches of which it is composed, indicates a constant use of the theatre, a critical knowledge of history, a philosophical, analytical, and deep study of the heart. Music, such as the Italian, indicates a surprising advancement in taste, and in all the arts promoted by luxury.

* Dennina. "*Rivoluzioni d'Italia*," b. 23, c. 13.

Besides it is undeniable that a people would not cultivate with such assiduity those faculties which conduce to mere pleasure, if they had not long enjoyed peace and riches, whence spring refinement and luxury. Neither can that fame be termed useless which serves to support so many persons, and so materially assists in importing to Italy the wealth of other countries, it being certain that from no branch of the fine arts does this country derive so much wealth as from those relating to the melo-drame, especially now the genius of painting has reigned for two centuries without a rival over that region

Che Appenin parte, e'l mar circonda e l'Alpe—
has deserted it, and, seated on the car of Minerva, is gone to brighten with her presence the shores of France and the Northern nations. But it must not be imagined that on its first appearance good taste, such as we have described, was universal. If music possessed its Horaces and its Virgils, it likewise had its Baviuses and Mæviuses; and if simplicity, purity, expression, and nature, were the beauties of the former, old errors, laboured counterpoint, and noisy harmony, distinguished the compositions of the latter. If any one be inclined to doubt this, two authors may be referred to, whom no one could ever accuse of wishing to conceal the truth, or to take from the glory of their country. One is the Conte Benvenuto di San Raffaele, royal director of the gallery at Turin, who in two well-written letters, "*Sull' arte del suono*," inserted in the collection of pamphlets at Milan, (vols. 28 and 29) thus expresses himself, when speaking of the state of music in Italy when Tartini first appeared. *Dominava ancora tra gli scrittori quel barbaro gusto delle fughe, de' canoni, e di tutti in somma i più avvilupati intrecci d'un ispido contrappunto.— Questa increscevol pompa di armonica perizia, questa gotica usanza d'indovinelli, e di logogrifi musicali; questa musica gradita agli occhi, e crudel per gli orecchi, piena d'armonia, e di romore, e vuota di gusto, e di melodia, fatta secondo le regole, seppur le regole hanno l'atrocità di permettere di far cose spiacevoli, fredde, imbrogliate, senz' espressione, senza canto, senza leggiadria, qual altro pregio veramente aver può, che quel di abbagliar gli eruditi, e di uccider per la fatica il compositore, e per la noja i dormigliosi ascoltanti?*

The other is the famous Benedetto Marcello, a Venetian nobleman,

one of the greatest geniuses that Italy can boast, and who, in his composition of psalms, equals if he does not surpass Palestrina—he wrote a very ingenious criticism, entitled *Il Teatro alla moda*, published without name or date, and without the name of the place where it was printed, but which was reprinted about 1700, in which, with the freedom permitted to an anonymous writer, he displays one by one with good-humoured irony the defects which, in his time, prevailed on the stage. Those readers who wish to have a full account of the Italian Theatre I refer to this work. The faults mentioned will be found not only amongst the million of composers and actors, but even in the compositions of those great men of whom we have spoken in such high terms. Pergolesi composed some very trivial things—the first works of Jomelli did not partake of the excellence which they ultimately attained. Tartini paid tribute to the taste of the age by imparting a degree of intricacy to his first sonatas, and all Corelli's works do not equal the fifth—neither was the singing of the immortal Farinelli the same in his prime of life as it had been in his youth. But we shall not be astonished at this, when we reflect that error is that fatal instinct which nature has placed between truth and ignorance, in the paths which the human mind must traverse in quest of instruction, and that it is only permitted to the few who are favoured with the propitious smiles of heaven, to shun this hidden rock of destruction.

BEETHOVEN'S NEW SYMPHONY.

WE have received from a critical friend, whose competency will speak for itself, the following remarks upon this composition, which has excited so much sensation in the musical world. We are altogether unwilling to prejudge the merits of Beethoven's work before it has been sufficiently perfected to be performed in public ; but much is due from us to the curiosity of our extensive circle of readers, and we dare believe the observations of our informant will hereafter be borne out by the general feeling.

There can be nothing so distressing to the feelings of a true artist as to see, and be obliged to notice, the partial failures of great men, whose productions have been the ornament of the art they cultivate. With such feelings we may suppose an artist to view a work of some mighty master, which, from the precision and finish displayed in parts of it, he would say, "if this were the production of an aspiring artist for fame, it must be considered an extraordinary performance ; but knowing it to proceed from the pencil of one, with whose former works I and the rest of the world have been delighted and astonished, I cannot but feel that it falls infinitely short of them, and consequently fails to satisfy the minds of his true admirers." Such was the effect produced upon my mind, when the new grand symphony of Beethoven's was tried for the third time, at the Philharmonic, ushered into notice as it was by the flattering accounts from Germany of its magnificence and grandeur, supported by a most zealous and indefatigable conductor (Sir G. Smart), performed by a band, containing some of the most talented musicians in Europe accustomed daily to the music of this wonderful genius, incited by its novelty and reported excellence, and lastly, rehearsing it before a select company of musicians and amateurs, who, impressed like myself with a sense of Beethoven's wonderful powers, anxiously awaited opportunities of bestowing that warm and energetic applause, which from such men should be given to those compositions only that unequivocally display the hand of the master. Before I enter into a brief detail of the beauties and defects of this symphony, it may be

right at once to say, that its length alone will be a never-failing cause of complaint to those who reject monopoly in sounds, as it takes up exactly one hour and twenty minutes in performance, which is not compensated by any beauty or unity of design, taking the composition as a whole.

There are four different movements. The first is in F, "*ma non troppo e un poco allegro*," in $\frac{3}{4}$ time, and the first thirteen bars display the well-known eccentricity of this composer, for the basses and horns remain on the two notes, E-A, during those bars, and form apparently a subject to work upon—but, like the Aurora Borealis, no sooner do you feast your eyes on the phenomenon, than in an instant it vanishes from your sight. The latter part of this movement is masterly and full of ability. The second movement is in D minor, $\frac{4}{4}$ time, "*Molto Vivace*;" the style lively and brilliant, but I was not pleased sufficiently with the design of it to retain more than the first few bars. The third movement, an "*Adagio con moto e cantabile*," in common time, is in my opinion decidedly the best and most pleasing part of the symphony; it flows in a melodious style of plain but excellent harmony, in simple counterpoint, of many real parts—and although I could discover nothing particularly novel in the melodies thus interwoven, yet they were elegant, and moved in "liquid sweetness" to the end of the adagio. The fourth and last movement, upon which the violent admirers of Beethoven seem to place all their ill-judged vehemence of approbation, is one of the most extraordinary instances I have ever witnessed, of great powers of mind and wonderful science, wasted upon subjects infinitely beneath its strength. But I must at the same time declare, that parts of this movement, one especially where the bases lead off a sort of fugal subject of about twenty bars, in a bold and commanding style, afterwards answered by the other parts, are really beautiful, and would be sufficient to have raised fame for any composer less known—but even here, while we are enjoying the delight of so much science and melody, and eagerly anticipating its continuance, on a sudden, like the fleeting pleasures of life, or the spirited young adventurer, who would fly from ease and comfort at home, to the inhospitable shores of New Zealand or Lake Ontario, we are snatched away from such eloquent music, to crude, wild, and extraneous harmonies, that may to some ears ex-

press a great deal, but whether it is my misfortune or my fault I know not, I must confess, the impressions made upon my ear resembled the agitations and contradictions of "restless couples," or reminded me of the poet's lofty figure, "chaos is come again." Some strong rays of elemental order ever and anon appeared, such as when the base vocal part (for I should have premised that this movement contains the very novel feature of a vocal quartet and chorus, translated from the German Schiller's "song of joy,") commences a pleasing and uncommon passage, taken up by the other parts as a round, like Rossini's "*Mi manca la voce*," the subject I have noted down. (*See ex.*) The chorus that immediately follows is also in many places exceedingly imposing and effective, but then there is so much of it, so many sudden pauses and odd and almost ludicrous passages for the horn and bassoon, so much rambling and vociferous execution given to the violins and stringed instruments, without any decisive effect or definite meaning—and to crown all, the deafning boisterous jollity of the concluding part, wherein, besides the usual allotment of triangles, drums, trumpets, &c. &c. all the known acoustical missile instruments I should conceive were employed, with the assistance of their able allies, the corps of Sforzandos, Crescendos, Accellerandos, [and many other *os*, that they made even the very ground shake under us, and would, with their fearful uproar, have been sufficiently penetrating to call up from their peaceful graves (if such things were permitted) the revered shades of Tallis, Purcell, and Gibbons, and even of Handel and Mozart, to witness and deplore the obstreperous roarings of modern frenzy in their art.—When the concluding notes had ceased to vibrate upon my ears, I felt a sort of painful, melancholy sensation, similar perhaps to those feelings that an enthusiastic lover of the sublime in nature and art would experience on viewing some splendid ruin, a "mournful tale of days long past," which calls up in his mind so many associations of former state and magnificence, that the soul in "much contemplation" is subdued and disturbed. There was however this difference between my feelings and his, that I hoped ere long to witness other proofs of the same great builder's power of raising other and more durable structures of his fame, and that I should find the coming on of age had not driven away entirely those lofty powers of mind, whose emanations have long been the delight and admiration of all true musicians.

To say that the symphony was not loudly applauded would be to utter a direct untruth. The members of the Philharmonic were anxious to make it go off to the very best advantage, and many of them evidently enjoyed the music, which heaven forbid they should not. There ought and ever will be different feelings and opinions on musical as well as upon political, scientific, or literary subjects, and I am the last to wish it should be otherwise. I merely give my candid and unbiassed opinion. I am as zealous an admirer of the composer, as any one of those who would (how wisely remains to be proved) exalt this symphony above every thing else he has written, as my opinions on subjects involving improvement are never connected with other feelings or views, and as I have long been in the habit of carefully comparing different great effects, I have come to a decision in my own mind, that until any one (and he must be a subtle logician indeed) can persuade me that bad is good, or that black is white, I must ever consider this new symphony as the least excellent of any Beethoven has produced, as an unequal work, abounding more in noise, eccentricity, and confusion of design, than in those grand and lofty touches he so well knows how to make us feel—such as those in the symphony in C minor, in most of his splendid slow movements, and in the fine movement, the “heroica” of the seventh symphony, which will remain an ever-during monument of his amazing genius.

One great excuse remains for all this want of perfection. It is to be remembered, that the great composer is afflicted with an incurable disorder (deafness), which to powers like his must be a deprivation more acute and distressing than any one can possibly imagine. May not this disturb a mind gifted with such extraordinary genius? Age is stealing upon him, and every one must see from daily experience, that age, unaccompanied by domestic happiness, seldom improves the temper, and now the homage of the world is divided as it were between himself and Von Weber.—More than this, Beethoven, we are told, reads of the world, although he sees and hears but little of it; he finds no doubt, as a man of penetration and sense, that throughout civilized society superficial education, manners, and habits, are now generally adopted by the “million;” he finds from all the public accounts, that noisy extravagance of execution and outrageous clamour in musical performances, more frequently ensures

applause than chastened elegance or refined judgment—the inference therefore that we may fairly make is, that he writes accordingly. He writes to suit the present mania, and if this be so, he has succeeded in his purpose, for every where I hear the praises of this his last work. The truth is, that elegance, purity, and propriety, as principles of our art, have been gradually yielding with the altered manners of the times to multifarious and superficial accomplishments, with frivolous and affected manners. Minds that from education and habit can think of little else than dress, fashion, intrigue, novel reading, and dissipation, are not likely to feel the elaborate and less feverish pleasures of science and art. Indeed we have so long been toiling up the steep ascent of difficulty and brilliant wonders of execution, that now having reached the topmost round the Plinlymmon of extravagance, our descent I should hope will be certain, although slow and very gradual, to something like purity and systematic principles. The true spirit of the art as a public amusement has undoubtedly been in considerable danger of annihilation for the last two or three years, and but for the timely production of "*Der Freischutz*," in which original, bold, and lofty harmony is blended, by the hand of true genius, with simple speaking melody, but for this, our ears would most probably have been deafened with "hoarse cataracts" of sound, or our feelings, drawn into dullness and ennui by dawdling insipid music. It is most gratifying to hear that English musicians are now beginning to distinguish themselves as instrumental composers, for I understand that an overture by Mr. Goss has been tried at the Philharmonic, and from its great merit has attracted such considerable notice from the elders of the society, that it is believed, in the course of the season, the subscribers will be made to hear and feel that some of their countrymen are not deficient in superior talent, if they, the props and stays that alone can bear up the tottering fabric of native ability, will only condescend to encourage and support it.

The Fall of Algiers, a grand Opera, in three Acts, (the Poetry by C. E. Walker, Esq.) as performed at the Theatre Royal Drury-lane; composed by Henry R. Bishop, Composer to the Theatre Royal, Drury-lane. London. Goulding, D'Almaine, and Co.

We have so frequently paid our tribute of praise to Mr. Bishop's works, that we shall not be thought to intend any subtraction from his merits, when we say that we find it exceedingly difficult to trace in his writings any style, sufficiently distinct, to be rightly called his own. This seems rather a singular admission, after a man has composed fifty operas—but nevertheless it is true. The fact appears to us to be, that Mr. Bishop has written, premeditatedly, not only in all styles, but in the manner of almost every composer whom he has thought proper to shew himself able to imitate. This he seemingly delights to do, as a display of his own versatility, and of the facility with which he can make those characteristics which distinguish other eminent men, his own. And when we analyze the parts of English and foreign composition, we perceive that the peculiarity which marks our native writers is a purity and avoidance of strong and prominent distinctions, rather than the bold, decided, general traits that are heard in the German and Italian musicians of the last and of the present age. Hence it follows that Mr. Bishop has not only to contend against the unpretending manner, which is the national manner, but also his natural style is thrown still further out of observation by those more striking parts of his writings, which are obviously intentional imitations of popular foreign masters, while at the same time we conceive the vigour of his original train of thought must necessarily be weakened by the admixture of the mere mannerism of others, which probably, for the reason we have above stated, (to prove the flexibility of his genius) he has thus introduced into his works. How far the consequences of such a train of study, and such a turn of his employments, have advantaged or injured his original vein, it is not our purpose now to enquire; we merely state our apprehension of the fact, from its being awakened in a greater degree than ordinary by the production we are about to review.

In this opera Mr. B. has abandoned the practice he has lately so frequently adopted, that it had almost grown into a custom, namely, that of adapting the most popular airs of foreign composers to the words of the dramas submitted to him. Foreign melodies very rarely go well to English poetry, and those of Rossini especially certainly accord but ill with the genius of our language, or with the spirit of English adaptation. When therefore Mr. B.'s reputation and real talent are considered in conjunction with the objections we have recited, his return to the use of his own powers must be a matter of satisfaction, for all the reasons assigned. Nor must we omit that novelty seems almost as indispensable to the gratification of the public as the very amusements of the theatre themselves.

Owing to the short time allowed Mr. Bishop for preparing this opera, it makes its appearance without an overture, that to Cherubini's *Anacreon* being performed at its representation at Drury-lane. The opening is an introductory chorus of slaves, "*Far from home and all its pleasures*," which has perhaps a stronger claim to originality and character than any thing else in the opera. The symphony is one of those highly characteristic traits which so often form effective openings to Mr. B.'s compositions, and which may be pointed out as a more decided feature in his style than any thing else. The first movement is a *largo* in F sharp minor, and besides containing beautiful melody in itself, is very descriptive of the depression and misery it is intended to paint. In the second movement, in which the poetry dwells on the remembrances of the joys of liberty and home, the composer has however displayed still greater ingenuity. It is in F sharp major and in 6-8 time, *Andante sostenuto*. There is a lightness and simplicity imparted to it, as if by the associations that these cherished reminiscences may be supposed to awaken in the minds of the sufferers, whilst a melancholy still clings about it that renders it extremely characteristic and beautiful. This glee may be considered as adding new reputation to that already acquired by the composer of "*Blow gentle gales*" and "*The Chough and Crow*."

The English public may now be said to be falling under the dominion of two musical despots—Rossini rules us from the King's Theatre, whilst Carl Maria Von Weber asserts his empire from the great and little English play-houses, though

about it is said to be inthroned himself at Covent-garden, and from the oratorios. Of the former Mr. Bishop has given abundantly frequent imitations, and from the first song, "*The mid-day sun was bright on high*," we perceive he has now turned his attention to the latter. The imitation however is not so direct, for two causes. Rossini's mannerism lies chiefly in his melody—in the rhythm and animation—Weber's in his harmonies and accompaniments.—The characteristics of the one style are therefore more brilliant, open, and apparent, than those of the other.—The one every body discovers instantly, the other lies concealed from most ears and eyes but those of the critical observer. This is a declamatory song, and has some of these short and occasional traits.

We know not whether "*Dear liberty*" is intended to match "*Sweet home*," but if so, the resemblance is faint and the distance immeasurable.

"*My life, my only treasure*," is a duet for tenor and soprano, a little à la Rossini: it is literally short and sweet.

"*Oh yes, dear love, so tenderly*," is remarkable for little, except the faulty manner in which the quantities of the words and the rhythm of the notes are conjoined. The false accentuation is especially remarkable upon "*Fade worthless all before thee*;" the first five of these notes are set to equal syllables, and they are so studiously wrong, that it is next to impossible for the singer to remedy the defect by the use of *tempo rubato*.

"*Oh the accents of love*" is a scena after Weber, and though neither palpable plagiarism, nor direct imitation, is yet clearly designed after the scena of the *Heroine*, in the second act of *Der Freischutz*. This lady has had so many *aliases* in England, and the words to which *Der Freischutz* is set, being as multifarious as the theatres, we can give no nearer description. If then the cantata be a something below the division of regular opera, this new species is something still lower than either cantata or accompanied recitative, and we consider Mr. Bishop as having sacrificed rather to fashion than taste, by adopting the formulary. If indeed he purposes to bring the manner into disrepute, he to a certain extent succeeds, for to our ears the whole thing is wearisome; but if he designs to express deep passion, he has failed.

The finale to the first act, "*Loud let the Moorish tambour sound*,"

is the most characteristic thing, next to the opening chorus, in the opera.

"*Oh be some signal vengeance sound*" is a low tenor song. The melody is just not disagreeable, and that is all.

If we say that the next song, "*Here like the gem that ocean hides*," is of the same class with "*Bid me discourse*," and "*Should he upbraid*," the remark forms in itself a strong recommendation; for few English productions of modern times will bear to be placed beside these very popular airs. The subject is to our ears even sweeter and more attractive than either of these, but so much has not been made of it. The whole, or parts of it, are heard too frequently.

A spirited quintet follows, in the manner of the Italian finales.

The position of *Alexander* between *Roxana* and *Statira*, we conceive to have been quiet and blissful, compared to that of the composer who has two heroines to write for, since he has not only to do his best for himself and the opera, but to preserve such an equality between his ladies as shall keep them, as far as human nature allows, in good humour. "*Not more sweet the water gushing*," is the air for Miss Graddon, which parallels with Miss Stephens's "*Here like the gem*." The author has managed very cleverly, and given to the melody before us superior beauty and a witching harp accompaniment. There is less airy motion than in the other, but more variety and greater sustained sweetness. Both these pieces improve on repetition.

"*Say, have you loved*," is a duet for soprano and tenor. The construction is like the celebrated writing duet in *The Siege of Belgrade*, and a hundred others since, the second part answering in the passages of the first; but the melody is pleasing, and when well sung it is effective. The middle movement is elegant, and it rises in force where the parts unite towards the conclusion.

"*Yes, 'tis decreed thou lovely fair*," is a short and spirited piece of melody. It commences like Haydn's "*In native worth*," and is well calculated to shew Mr. Sapio's brilliant tones and declamatory power to advantage.

"*Softly, softly, lest the sound*," is a choral finale. The opening is very pretty, and the whole very effective. It contains solo, duet, and trio, till it closes in a chorus.

"*In Tunis, fair city*," is a pretty little arch and lively air.

"*Traitor, prepare to meet thy doom,*" is a declamatory duet for tenor voices—purely dramatic. It is certainly "full of sound and fury," and we are afraid, we must add, "signifying nothing."

Mr. Sapio's grand scena, "*The bolt has burst,*" is also written for theatrical effect. It consists of powerful declamation and frequent transitions. Like other bravuras it is effective in its place, but though it rouses the mind at the time, it is forgotten nearly as soon as heard; and such a fate we suspect will attend this *aria d'abilità*.

Mr. Bishop has had to struggle as usual against the depressing effect of setting prosaic lines, and we cannot well imagine any thing more depressing than being called upon to give melody and spirit to such common-place affected stuff as we find in this opera. The reader shall judge—*Ex uno disce omnes*—

Ah, what avails the glittering vest,
Unless the form it wraps is free;
For gay attire what mortal breast
Would barter precious liberty.

Dear, dear, liberty.

But it must be presumed that Mr. Bishop has learned the art common to composers of high fantasy, of taking the general passion the song is intended to express, and of raising musical imagery upon it, without descending to either syllables or sentences, except in so far as their quantities are concerned. Such verses indeed as usually appear in English (or modern Italian) operas can only be so regarded, for we will venture to say that no composer of common sense or common education would ever by choice set such words.

Habit and experience have now familiarized us to the structure of operas, and if they contain one or two attractive pieces, and if there be nothing far below mediocrity in the general run of the music, it is all the public expects. In this instance Mr. Bishop has been quite as successful as on most occasions; indeed, with the exception of the music he has put to Shakspeare's plays, we can remember nothing, lately, better than his "*Fall of Algiers.*" Such music will not, however, give permanent existence to a drama so intrinsically absurd and uninteresting, and accordingly the piece has already exhausted its little stock of strength. Some of the songs will find their way to the chamber of amateurs as pleas-

ing novelties, and will preserve it in remembrance a little, and but a little longer. But it does not speak well for national talent or national judgment, when our great theatres produce no higher nor more lasting effects. And it is doubly hard upon a man of such talent as Mr. Bishop to be set to labour upon such impracticable materials; for who has not observed that genius rises in proportion to the nature and the degree of the excitement?

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1. *When I glance at the thought that another; words by Mrs. J. H. R. Mott; the style very plaintive.*
 2. *I thought I had lost you for ever; the style very expressive; dedicated to the Misses Kemp, of Brighton, and written by Mrs. I. H. R. Mott.*
 3. *When I gaze on that beautiful face; words by Mrs. I. H. R. Mott; the style very expressive.*
 4. *Sweet Mary, that lives on the braes o' the Doon; the style truly Scottish.*
 5. *There is a flow'r; the words by Montgomery; the style simple and innocent.*
 6. *Once to gain a lovely flow'r; the style very affecting; dedicated to Mrs. Stroeling.*

We lately had the felicity to bring our readers to a knowledge of the wonderful merits of Mr. Isaac Henry Robert Mott, by shewing them how marvellously he excelled in didactics, and with what astonishing skill he contrived to mix them up with divinity, poetry, and metaphysics. And although he is now about to come before us in the more humble capacity of a "ballad monger," we shall still discover the same marks of super-eminent genius, and the same noble disdain of those considerations which affect ordinary men and ordinary musicians. Even in the Catalogue Raisonné which heads this article, we have some glimpses of his merit and modesty, but both, we trust, will appear more plainly, from the observations which we shall venture to make on the several compo-

sitions enumerated in it. Let no one imagine that this highly descriptive catalogue is our work—point de tout ; we are indebted for it to the eloquent Mr. Mott himself; and we are not sure that, but for his glowing descriptions, these pathetic productions might not have escaped us altogether. We shall take them according to the order in which they are now placed ; first giving the author's account of each song, and then adding such remarks as may appear necessary to the more full elucidation of his ideas.

No. 1. "*When I glance at the thought.*" The style of this song is said by Mr. M. to be "very plaintive," and truly are we obliged to him for the information ; for there is no precise meaning in the symphony which could furnish it. This however may be a clever contrivance to make the melody itself more pleasing. We shall present our readers with a few extracts ; for they, as we are, must be anxious to become acquainted with the author's "very plaintive style." (See Example, No. 1.) The tide of the composer's sorrow runs high in the next page, and he makes a transition to A minor, the original key being E. (See No. 2.) There is a very happy and judicious division on "throne," which seems particularly called for by the nature of the word. The same division takes place a few bars after, on "moan," and, as we think, with much propriety, because "moan" rhymes to "throne." Whoever looks at these passages, and considers the manner in which they are marked, must admit that they cannot fail of producing much effect on the auditor. The compass of the melody may be called reasonable, as it only extends to two octaves, and a major semitone.

No. 2. "*I thought I had lost you for ever.*" We are told by the composer, that the style of this song is "very expressive," and he has likewise had the goodness to inform us, that it was written at Paris on the 23d of October, 1822.

This is as it should be—for too much accuracy cannot be displayed with regard to works of genius. We ourselves would give a trifle to know who laid the first stone of the great pyramid, and posterity will be thankful to Mr. Mott. This profound writer is very fond of old compound measures, and they are frequently of use to him : for example, the first bars of the symphony to this "very expressive" song remind us of several waltzes which we have heard, but they look very gravely, in six

crotchet time, and prepare us for the *lamentevole*, which is placed at the beginning of the song itself. $D\sharp$ is wanting in many places throughout this composition; indeed Mr. M. in imitation we presume of the ancient masters, frequently leaves us to remember that the seventh of the key must always be a sharp seventh at the perfect cadence.

Having at page 5 been detained in Eb , till we have forgotten the original key, Ab , we are suddenly led back to it, by the very agreeable passage which will be found at No. 3. This happy manner of getting from Eb to Ab seems quite unique, and we recommend a careful study of it to all young writers, who in modulation are apt to lose their way.

Proceed we now to No. 3, which, as the title page informs us, is "a plaintive song, in the expressive style." This method of letting us at once into his secret, and of saving us all the trouble of discovering the particular character of the music, is generous on the part of our author, and cannot be too much applauded. He may to be sure have taken the hint from the story of the painter and his lion, but we do not consider ourselves to be the less indebted to him on that account.

Having satisfied our conscience by this acknowledgment, we now turn to the melody of this "plaintive song," which presents itself with all the recommendations of an old and familiar acquaintance. At No. 4 our readers will find for their gratification the first section of the air, and let him who shall attempt to sing it carefully attend to the terms "*doloroso*" "*lamentevole*," and to the marks of expression which are so bountifully strewed over the whole. We must not omit the symphony at the end of the first part, because we humbly conceive that it contains nothing less than a specimen of the Mordente Armonico Anglicano, invented by our immortal author, and justly lauded by us in the article already referred to. (See No. 5.) If any one can listen without emotion to this "lively and spirited embellishment," which produces an exquisite effect, when delicately executed on descending passages—if any one we say can listen to this grace, unmoved, he is unworthy to hearken to the productions of those who, perchance, wear "laurel crowns," wreathed from "a few of her waste leaves," which music drops "on Albion's isle."

"Sweet Mary, that lives on the braes o' the Doon," is the next

on our list, and, according to Mr. Mott, it is written in a style "truly Scottish." Being particularly fond of the music of our Northern brethren, we turned with anxious expectation to this song, and were particularly struck with the characteristic excellence of the symphony, especially the latter part, but we shall extract the whole for the delight of our friends, (See No. 6)—and where is there any one who, in our extract (No. 7), will not discover the production of a mind deeply imbued with those traits of melody which, till now, have only been found North of the Tweed? The concluding symphony, though short, is equally felicitous. (See No. 8.) The author, with that regard for precision which the importance of the subject demands, has taken care to inform us, that the poetry of this song is by J. Imlah, Esq. of Aberdeen; the music composed by J. H. R. Mott, of London.

It was our intention to have offered a few remarks on another of Mr. M.'s productions, "*There is a flower*"—in a style simple and innocent—but on looking over our last parcel from London we find that our Correspondent has omitted to send it. We are very much vexed at this circumstance, and shall give the gentleman a sharp lecture for his inattention. At present we must be content with declaring, on the authority of Mr. M. that should this song fall in the way of any of our readers, they will find it "innocent and simple."

There is yet one more song which demands attention, and we have reserved it till the last, because we consider it to be the triumph of our author's taste and sensibility—"Once to gain a lovely flow'r"—but this poetry being written by "a lady of distinction," we think it due to the noble authoress to give it at length.

"Once, to gain a lovely flow'r,
To a bush with speed I drew;
But the thorn's malignant pow'r
Stung me—and away I flew.
Now, though greatly I admire
Rose, and bud, and glowing crest,
I no longer feel desire
For it, in my tranquil breast.

Like my fair is yonder rose,
 Lovely as the ruddy morn;
 All its tints a charm disclose,
 But its beauty hides a thorn."

Lines, such as these, are well calculated to set fire to the whole train of thought which is concealed in the cranium of a man of genius. Accordingly in this composition Mr. M. has risen almost above himself, and has given new and astonishing proofs of his delicacy and susceptibility; no wonder then he should tell us, that the style of this song is "very affecting."

We are introduced to the symphony by a remarkably original prelude, which must prepare the mind for the melancholy associations of "voice and verse" which are to follow. (See No. 9.) The symphony itself abounds in triplets, which every one knows have an effect singularly plaintive. But we can bestow little time on this part, being anxious beyond measure to arrive at the air, of which we shall give the first section at No. 10.

Before the reader turns to that extract let him stop and guess, if he can, by what an admirable expedient our author heightens the pathos of his composition. No! the reader cannot guess. Well, we will let him into the secret. It is nothing less than this—that the music shall be sung "affectingly, and interspersed with sighs at the rests." Now hide your heads "ye lesser lights," which twinkle in your spheres, and acknowledge that here is a thought worthy of the great inventor of the mordente armonico anglicano.

And once more we repeat it; let there be no pilfering; let no one, on pain of our castigation, and the loss of his own credit, attempt to rob our author of that "crown" which we now place on his head, in remembrance of his marvellous, and, till now, unheard of expedient. The last extract will remind the reader of "*Faithless Emma*;" but he cannot object to it on that account; for Sir J. Stevenson's song is on a mournful theme—disastrous love. Mr. M. however, has much improved on his original, by sundry and diverse lights, of which we shall give a specimen or two at No. 11. They will be found brilliant in a remarkable degree, and so easy that any one of our young friends may sing them, even though she may not have had the advantage of receiving lessons from the renowned Signor Rossini, at the moderate

charge of five guineas each. This reminds us to say, that we think the price demanded for the song before us is reasonable, it being only three shillings and six-pence—this too, when the poetry is by a lady of distinction; the music by Isaac Henry Robert Mott, and the inscription to Mrs. Stroehling.

There can be no doubt that our highly gifted Isaac must be considered as an "exquisite" among his ruder brethren; his extreme delicacy and his susceptibility of all the finest impressions, entitle him to this enviable distinction. And if, among our fair readers, there be one, rising sixteen, in whose tender bosom the soft flame of love has been kindled by a schoolfellow of her brother's, who has accompanied him home to pass the vacation—if there be such a one, and she feel an unusual desire to sit alone, gaze on the moon, make verses, and read Newman's novels—to her we would earnestly recommend these songs; certain that she will be charmed with the "very plaintive," the "very expressive," and the "very affecting" style of their author.



A Morning and Evening Church Service, for four Voices; with an Accompaniment for the Organ or Piano Forte, composed and respectfully dedicated to all Choirs; by Samuel Wesley.

According to our notion there is nothing finer in the whole circle of musical art than the cathedral service of the church of England.

In the musical service of the Romish church there is more "pomp and circumstance," but by her members a fine principle seems to be carried too far. There is too much artifice and over-working among them, and the style of their sacred compositions (if such a term may be applied to them) has been too often highly reprehensible; now indeed it hardly differs from the style of the theatre in any respect.

Were we "good Catholics," we should assuredly cry out, "the church is in danger," for she is labouring under the conse-

quences of a terrible invasion. The opera has obtained a footing within her holy precincts, and in them, instead of hearing strains of true piety, we are shocked with light and "wanton" melodies, and their monstrous association with words which were originally designed to melt the heart of the sinner to repentance, or to kindle flames of heavenly joy and devotion in the breasts of the righteous.

To write well for the church is certainly a matter of great difficulty, and it would seem that decided success is only obtained when, by the impulse of some extraordinary genius, or by a concurrence of favourable circumstances, eminent masters are led to devote their attention more particularly to the subject. The effect of Palestrina's writings on the ecclesiastical music of his country was felt for a century after his decease, and we perceive the operation of his leading principles even in the more modern school, which may be said to have begun about the time of Carissimi, and to have continued down to the time of Jomelli. During that period, distinguished as it must be in the history of Italy, our English composers were nobly exerting themselves, and their works, when examined with candour, will be found to bear a proud comparison with those of their so much vaunted competitors.

That this finest of all styles, and that in which we have so greatly excelled, should now be so little cultivated among us, must be a matter of deep regret to the real lover of music. Upon this point we have so often declared our opinion, that the mere mention of it may appear useless repetition—we however do not think so. The most correct and efficient performance of public worship is one good which we have a right to claim from our clergy—and therefore, believing that nothing heightens pure devotion so much as fine music, we will persevere in our endeavours to rouse the attention of our countrymen to a subject which may be fairly said to concern the national character. That choral service is neglected—that generally speaking the salaries allowed to the members of our choirs are very inadequate, and that the sublime study of sacred composition is not at all encouraged, are truths which we presume cannot be denied. When, therefore, any one ventures to employ himself on this neglected art, we admire his courage, and feel no small degree of interest for his

success. Independently however of all other considerations, a service from the pen of so eminent a musician as Mr. S. Wesley would be entitled to our particular notice.

By consent of the most enlightened of the profession, he has long been placed at the head of the organists of his country, and he has maintained that high character by a uniform display of profound knowledge and refined taste; in this latter particular Mr. W. has a marked superiority over some of his contemporaries, who enjoy great and well-earned celebrity. He seems always to have formed just and lofty conceptions of the grandeur of his instrument, and he has never debased it by the performance of frivolous compositions, in order to recommend himself to the "groundlings."

There is another reason which induces us to pay more than ordinary attention to this work; it is by far the most elaborate composition of Mr. Wesley's which has come under our notice. Indeed he appears to write but very little, and this perhaps may be partly accounted for by his well known love for general learning, and by the eclat which always attends his performance on the organ. Writing in the style our author has adopted, is a laborious task to all; but his extemporaneous flights, though unattainable by others, cost him nothing, and are well calculated to abstract him from the drudgery of the desk and the waste of "midnight oil."

Our readers will easily imagine that the service now under consideration, coming from one so well acquainted with the writings of the greatest church composers, is distinguished by sweet and appropriate melody in many places.—The harmony likewise is often very pure, and the modulations are truly ecclesiastical; but the chief excellence of this composition arises from a total absence of all that is vulgar or theatrical. In it we discover no lack-a-daisical chromatics nor stage effects, but the whole flows on with that simplicity which should ever be the leading characteristic of music which is intended for the service of the temple. Throughout the whole, however, there is a want of that elevation which the elder masters attained to, without violating the simplicity of which we have just spoken. The modulations also are occasionally harsh, and the execution is frequently careless—but here we must become more particular.

Following the practice of the ancient school, our author gives to the Priest the first verse of the Te Deum—"We praise thee, O God;" the choir then follows, "We acknowledge thee to be the Lord," in a strain of excellent harmony. (See Ex. No. 1.) The next verse does not please us so well; the canto in the fifth bar* comes in harshly upon a second, and we can discover no particular design which requires it. "To thee all angels cry aloud" is good; but at the end of the verse are two fifths, saved only by a fourth, which, according to the canon, is no saving at all. The second minim in the tenor should have been F. (See No. 2.)

In the second bar of page 4, the canto and base proceed from a minor sixth to an eighth. (See No. 3.)

Such progressions are often unavoidable in the middle parts of a composition, but as they contain hidden octaves, they should not be heard in the extreme parts. Similar lapses may be found in several other passages of the work.

Mr. W. is one of the most accomplished scholars of the profession; we were therefore much surprized to find him accenting the following verse thus—"To thee Cherubim and Seraphim," then again, "Holy, Lord God." That such was the custom when correctness in this respect was little studied, we are well aware; but we regret to find that Mr. W. should have sanctioned it. "Heaven and earth are full of the majesty of thy glory," and the following verses, on to "The holy church throughout all the world doth acknowledge thee," are very well conceived and executed, with the exception of the fifth bar in page 6, where we have a ninth prepared by an eighth, and the fifth bar in page 7, where the tenor and base move from $\frac{E}{D}$ to $\frac{F}{F}$. Had we not found F in the organ part, we should have thought that our author intended the tenor to fall to D.

There seems to be too much sudden modulation at the words "The Father of an infinite majesty." The sublime image contained in that line requires that it should be treated with the utmost simplicity. On the words "Thine honourable, true, and only Son," a short subject is introduced. There is also another in the next page, on the words, "Thou art the everlasting Son of

* We shall reckon the bars from the first of each page, and as the music is widely printed, this will occasion little trouble to those who may chuse to refer to the passages of which we speak, without giving extracts of them.

WESLEY'S SERVICE.

No. 1.

Priest. "We praise thee, O God!"

Canto.  We ac-know-ledge Thee to be the Lord, &c.

Alto.  We ac-know-ledge Thee to be the Lord, &c.

Tenor.  We ac-know-ledge Thee to be the Lord, &c.

Bass.  We ac-know-ledge Thee to be the Lord, &c.

No. 2.

 To Thee all An-gels cry - - a - loud, &c.

 To Thee all An-gels cry a - loud, &c.

 All An - gels cry - a - loud, &c.

 To Thee all An-gels cry a - loud, &c.

WESLEY'S SERVICE.

No. 3.



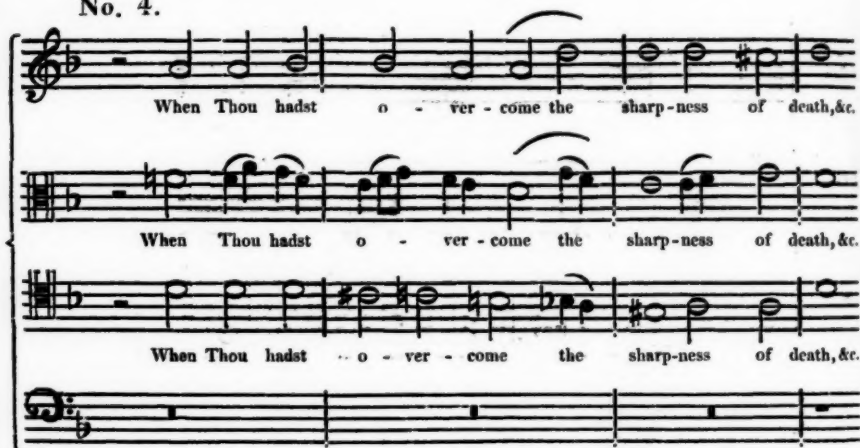
The Heav'ns, and all the pow'rs there - in, &c.

The Heav'ns, and all the pow'rs there - in, &c.

The Heav'ns, and all the pow'rs there - in, &c.

The Heav'ns, and all the pow'rs there - in, &c.

No. 4.



When Thou hadst o - ver - come the sharp-ness of death, &c.

When Thou hadst o - ver - come the sharp-ness of death, &c.

When Thou hadst o - ver - come the sharp-ness of death, &c.

When Thou hadst o - ver - come the sharp-ness of death, &c.

No. 5. (*Slow*).


We be - lieve that Thou shalt come to be our Judge, &c.

We be - lieve that Thou shalt come to be our Judge, &c.

We be - lieve that Thou shalt come to be our Judge, &c.

We be - lieve that Thou shalt come to be our Judge, &c.

No. 6.

O be joy - ful in the Lord, all ye lands! serve the

Lord, serve the Lord with glad - ness, &c.

No. 7. (*Soft*).

Lord, now let-test Thou thy ser - vant de-part in peace, ac - cord - ing

WESLEY'S SERVICE.

(Loud).

to thy word; for mine eyes have seen thy sal - va - tion, &c.

to thy word; for mine eyes have seen thy sal - va - tion, &c.

to thy word; for mine eyes have seen thy sal - va - tion, &c.

to thy word; for mine eyes have seen thy sal - va - tion, &c.

The image shows four staves of musical notation, each with a different clef (treble, alto, tenor, and bass). The lyrics are printed below each staff. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: 'to thy word; for mine eyes have seen thy sal - va - tion, &c.' The word 'sal' is hyphenated with 'va', and 'va' is hyphenated with 'tion'. The word '&c.' is at the end of each line.

the Father ;" and, as these are the first which occur, we shall take occasion, once for all, to observe, that in his subjects of fugue, Mr. W. has rather disappointed us. Coming from so eminent a master of extemporaneous fugue, we did expect that they would have been less trite, and have been worked with more regularity and condensation.

The style of the verse, "*When thou tookest upon thee to deliver man,*" is good ; but in the following verse, "*When thou hadst overcome the sharpness of death,*" there is a very great inaccuracy of composition. (See Ex. No. 4.) There we have a seventh, which skips up a fourth, while the alto unfortunately keeps it company, and thus causes consecutive fifths.

Mr. W. has set the words, "*We believe that thou shalt come to be our Judge,*" and the following verse, in a fine and impressive manner. This passage appears to us to be one of the best in the whole *Te Deum*, and we shall extract the first part of it for the consideration of our readers. (See Ex. No. 5.) The verses, "*Make them to be numbered with thy saints,*" and "*Govern them, and lift them up,*" begin with points of fugue to which our former remarks will apply.

There is nothing in the remainder of the *Te Deum* which requires particular observation ; we would only just observe, that our author seems most happy in the supplicatory parts. "*Vouchsafe, O Lord,*" is good, though towards the end of the passage, the voices are too much separated ; this is the case in several other places, which we have not stopped to notice.

The Jubilate begins admirably ; our readers will find the two first phrases at No. 6. At the end of the example, however, they will perceive the same error—that of saving two fifths by a fourth—which we have noticed in No. 2 ; the tenor should be B. We are much pleased with the following verses, "*Be ye sure,*" &c. and "*We are his people, and the sheep of his pasture.*" From these verses to the end of the Jubilate we do not think that our author has been happy. His points of fugue do not tell, and the harmony is often enfeebled by the voices being too distant from each other ; this is particularly the case at the words "*Be thankful unto him, and speak good of his name.*"

The Sanctus, and the Kyrie Eleison, please us less than any other movements in the whole service ; they want melody, while

the modulation is frequently harsh, and the construction of the parts crude.

The first verses of the Magnificat, "*My soul doth magnify,*" &c. to "*He hath regarded the lowliness of his handmaiden,*" are exceedingly well set; but we cannot approve of the manner in which Mr. W. has treated the following verse, "*For behold from henceforth.*" Here we have a sudden break and a pause; after which the words "*All generations shall call me blessed,*" are treated alla fugata, by the canto and base. This is certainly novel, but to us not agreeable. "*And holy is his name.*" Here the tenor moves from a seventh to an eighth with the base. The note in the tenor should be G, and we should have taken B for an error of the engraver, if had not found the latter note in the organ part.

Were we to pursue our remarks minutely to the end of this Magnificat, we should do little more than repeat what we have before said. The scientific reader, if he examine it, will find the short imitations, with which it rather abounds, not very satisfactorily managed; and he will discover some inaccuracies of counterpoint, especially in the Gloria Patri; for at page 49, bar second, there are octaves between the alto and base; in the next bar there is a harsh relation of the tritone C F#, and in page 50, between bars 7 and 8, there is the still harsher relation of the diminished eighth, B \sharp Bb. At page 51, bar second, the canto and tenor may be said to move in unisons; and in the eighth bar of the same page, there is the extraordinary relation of Bb B \sharp , between the base and alto. Consecutive fifths take place between the tenor and canto, in the 5th bar of page 52; and in the fifth bar of page 53 the alto, which stands in relation of minor seventh to the base note F, rises to an eighth with it.

The execution of this Gloria is by far more incorrect than that of any other part of the work, and we hope the author will rectify it on a second impression. In proceeding to the Nunc Dimitis, a more pleasing labour awaits us. The beginning of this portion of the service may be classed among the best passages of the work, and furnishes us with an excellent specimen of choral harmony. (See Ex. No. 7.) The verse "*To be a light to lighten the Gentiles*" is good, though at the end of it our author has been betrayed into a division on "*Glory,*" which is a word really worn out by incessant use. He has however arranged the parts very cleverly,

the alto and base forming a canon in the seventh, with a part between them, in free song, for the tenor. We object to the major chord of D, with which this division concludes. The subsequent modulation into B b, on the repetition of the division, requires that the D chord should be minor; besides, as it now stands, F# in the alto makes a very disagreeable false relation with the F# in the base. The 7-4-2 might have been spared at the conclusion of this verse; it is a beautiful combination, out of church. Of the Gloria Patri we cannot say much, though it has more force than some of those which precede. In the third bar of page 60 the harmony of Eb is introduced in a manner which we dare say pleases the author, but does not please us. Still less do we admire the way in which the cadence is interrupted in the fifth bar, by the harmony of $\frac{5}{3}$, on C#. We are willing to admit, however, that these things are matters of taste, and as such, we leave them to the consideration of our readers.

From the remarks which we have made it will easily be imagined that we consider this a work of unequal merit; at the same time we think it honourable to Mr. Wesley's taste, and no small proof of his devotion to the higher branches of his art.

The minute examination which we have entered into must convince him of the respect which we have for his talents, the consequence which we attach to any thing proceeding from his pen, and the desire which we feel to excite attention to one of the finest species of composition. The church should be the nurse of musicians, and we shall never lose any opportunity of noticing the endeavours of those who present themselves for her service.

H

Seven brilliant Variations for the Piano Forte, to a Theme of Rossini; by Francis Liszt. "Impromptu Brilliant" for the Piano Forte, on Themes of Rossini and Spontini; by Francis Liszt. London. Boosey and Co.

Trio for the Piano Forte, Violin, and Violoncello; composed by J. N. Hummel. London. Chappell and Co.

Rondeau Brilliant, for the Piano Forte; composed by Carl Maria Von Weber. London. H. J. Bannister.

If the precocity of youthful talent always excites apprehension of the fulfilment of the future failing to justify the promise of the present, it is not without sufficient cause. The forwardness of an early spring is rarely sustained by the subsequent seasons, and for the best reason in the world—it is out of the course of nature. It has often struck us as a curious fact, that musical genius shews itself much earlier than ability of other kinds, and when we have endeavoured to seek out the cause, we have only arrived at the probability, that the imagination is principally concerned, and from analogy we have been satisfied with this solution. Very many poets have arrived at an early maturity—Pope “lisped in numbers.” The operations of other intellectual faculties appear to be of slower growth—Sir Isaac Newton was particularly dull as a boy. Amongst musicians, Mozart and Haydn ratified in after life the promise of their youth—and our own Crotch cannot be said to have disappointed the expectation he raised in his state of absolute infancy. Indeed, taken as a whole, the talent for music has exerted itself at an earlier period of life in most musicians than is recorded of any other intellectual distinction.

Master Liszt’s extraordinary talents as a piano forte player enable him to overcome with ease, difficulties that would startle most others. His lessons therefore require much power of hand in the performer. The variations are the least difficult parts, still however we must consider them the best of the two. But little distinct *style* is to be discovered in them, though there are to be found traces of the solidity of the German school, which shew that the composer is studying good models.

The third variation is original, and displays a good deal of

imagination. No. 5 has still stronger claims to these praises, and possesses a vigour that is very effective. No. 6, a Polonaise, is extremely elegant.

The Impromptu is an attempt at a higher style of composition, in which Master Liszt has not succeeded so well. It is here that a marked and decided character is required, as well as the hand of an experienced master, who is a judge of effects. In this impromptu, Rossini's exquisitely expressive air of "*Cara per te*," from the duet of "*Amor possente nome*," is injured by being transposed into the brilliant key of E major, nor is the manner of its introduction in the least analogous to the character of the air, which ought in a degree to be considered, nor can we think Spontini much better treated; there are however unquestionable proofs of great genius in the lesson, and it excites the utmost surprise at the wonderful power of hand which has probably suggested such passages to the mind.

The trio is one of those spirited and highly finished productions that characterize the German style, and especially the compositions of Mr. Hummel. We cannot point out any particular beauty in it, yet it attracts and interests throughout. It is obviously from the hand of a master, and bears the character of genius on all its features. The allegro is full of vigour, and possesses some traits of imagination, with a few of very sweet expression. The subject of the andante is extremely simple, but the second division of this movement produces a very good effect, by the contrast formed between an energetic and nervous passage, and the previous quietude of the subject. The rest of it is very beautiful, and the piece is concluded by an extremely light, elegant, and effective rondo. It is far less difficult than the generality of Mr. Hummel's compositions, yet it is not at all to be classed with easy lessons of this kind, as the violin and violoncello have both some passages to execute, which rarely find admission into concerted pieces, composed for the amusement of amateurs; the principal part is however allotted to the piano forte.

The music of this now popular composer is often said to be purely instrumental. Be this as it may, the lesson before us does not display that degree of original genius that beams through the greater part of his vocal compositions. We do not mean to infer that it is without originality, for we should consider it almost

impossible for a free spirit like Weber's to stoop to any sort of imitation. It is in his own forcible and nervous style, but it possesses neither the concentration, novelty, nor variety of expression that mark the school to which (if to any) he may be said to belong. Weber's genius appears not of a kind to be confined to the narrower range of ideas necessary to writing for a single instrument; it is then cramped, and only gives a faint idea of what it is when unrestrained in its natural course. The *rondeau* is however adapted to afford most excellent practice to those who are not so far advanced in their pursuit as to render it rather a source of amusement than study.

Three Grand Sonatas for the Piano Forte; composed by Charles Ambrose. Royal Harmonic Institution.

The style of compositions for the piano forte has by degrees assumed a totally different character within the last few years. This change has been effected by a constantly increasing demand for novelty, occasioned by a more general diffusion of musical knowledge, and by the rapid advances made by the finest performers on the instrument in overcoming those difficulties which not many years ago would not have been attempted. Thus those passages and combinations which were then considered as ingenious and original, now appear to those who are too far advanced to consider the necessity of good practice, as common place and out of date. Yet to those to whom this consideration is an object, nearly the same lessons as were employed formerly to ground the piano forte player, are now used for the same purpose up to a certain period, and with equal success. Dussek is still recommended as one of the best masters for the study of beginners, and it is his style that Mr. Ambrose appears to have selected in some degree as a model for his own. If Mr. A. has disregarded the changes which we have remarked, and if his music does not possess enough variety to render it attractive to modern execution, it detracts but little from its more solid recommendations.

The introduction to the first sonata is spirited and ingeniously contrived, but the second, as a whole, is the best. The variations on "*My love's like the red red rose*," are original, and that in the minor is particularly good. The rondos to the first and last sonata are light and pleasing, and all three contain great recommendations, by combining most excellent practice with agreeable melody.

What is prayer ; the poetry by Montgomery ; the music by J. W. Holder, Mus. Bac. Oxon. London. Goulding, D'Almaine, and Co.

What is prayer ; composed for three voices, by Samuel Webbe. London. Cramer, Addison, and Beale.

What is prayer ; composed for a single voice, with an Accompaniment for the Piano Forte ; by Wm. Horsley, Mus. Bac. Oxon. Organist of the Asylum, and Belgrave Chapel. London. Birchall and Co.

The casual conjunction of the poem, "*What is prayer ?*" with the name and circumstances of the wretched culprit, who from the enormity of his crimes, lately occupied so much of the public attention, has attracted towards this fine production of Mr. Montgomery's pious spirit a far greater share of regard than the pure and beautiful simplicity of the verses had attained ; so true it is, that vice is often a help to virtue. But neither of the three composers whose productions lie before us are men to catch at a popular subject, merely because it has become popular ; and we may safely pronounce, that neither of them would have grappled with it, especially under such circumstances, but from an intense feeling of its peculiar and intrinsic beauty, and even from a reverential hope of assisting to heighten the devotional sentiments it breathes. We cannot therefore regard these compositions as the common productions of the day.

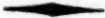
If we interpret the lines aright, they are written to describe the

self-communing of a devout mind upon one of the most interesting points of scriptural feeling and consideration.

If this our conception of the poem be the true notion, Mr. Horsley is not only the composer who has treated the subject most judiciously, but the only one of the three who has approached the real intentions of the poet. Mr. Holder's melody is not indeed without its merits, but his construction is that of a canzonet. He has frequently introduced a melismatic adaptation, and the accompaniments are so full as to injure the idea of the simplicity and purity, which is the very soul of the work. In short there is nothing—*sui generis*—nothing of the peculiarity which appertains to the words. Mr. Webbe's is disqualified at once, by its being polyodic. The solemnity is in character, but the effect is destroyed by the number and involution of the parts.

Mr. Horsley shews his idea in his instruction for its performance, which is "*slowly, and in a reciting manner throughout.*" His choice of the minor mode, his nearly syllabic construction, the sweetness and simplicity of his melody, and the sparing accompaniment, all mark, as we conceive the matter, his just conception no less than his judicious execution of this undertaking. The only part of the whole that we cannot be entirely pleased with is the triplet on the word "*Majesty*," which appears too light for its position.

We can hardly, however, imagine a more difficult task than to set these words. Indeed, had not Haydn's extraordinary canzonet, "*She never told her love*," taught us to consider no subject as impracticable, we should have said these are words which deny the power of musical expression; and though Mr. Horsley has succeeded up to a certain point—has succeeded indeed in a high degree—though there is just conception, melody, purity, deep feeling, and expression, in his composition, we can hardly persuade ourselves that the measure of his success is sufficient to justify the attempt.



Two "Melanges" on favourite Airs, from Weber's Opera of Der Freyschutz ; composed for the Piano Forte, by J. P. Pixis. Clementi and Co.

Had Mr. Pixis chosen any other modern author than Weber, from whose compositions to select the materials for the groundwork of the pieces before us, we venture to hazard an opinion, that he would have been less successful than he has been in the present instance. It is in all cases a dangerous undertaking to turn vocal into instrumental music, particularly for the piano forte, where effects are so confined, and where consequently the most beautiful which can be produced by the voice, and which ought to characterize the music composed for it, can seldom or ever be imitated so nearly as to create a sufficient illusion in the mind of the hearer.

Weber's music however (particularly that of the *Freyschutz*) is allowed very generally to be more susceptible of instrumental than vocal effects, which attribute therefore renders it peculiarly adapted to Mr. Pixis's purpose, and this we must consider as the great foundation of the merits of his "*Melanges*." As a whole, the first is decidedly the best, both for the airs it contains and its ingenuity of construction. It opens with the first few bars of the adagio to the overture. For the conclusion, Mr. P. has substituted a few bars of his own, which are very good, and so consonant with the character of the rest, that we are not obliged to divest ourselves entirely of the old associations which cling about it. This leads to the first bars of the minor movement, which are connected by a few of Mr. P.'s own effective passages, with the conclusion of the beautiful sostenuto clarinet passage immediately preceding the sweet little air, now known to every one, which is then introduced, and concludes this part of the lesson.

The next air is the comic song of *Kilian*, the Peasant, which is very effectively carried into D flat major, and is concluded by a beautiful passage, preparing the mind by its melancholy cast, for the change which follows in the adagio, the air of "*Softly sighs the voice of evening*." Upon this the composer has written what

may be almost termed a variation. Throughout two pages he keeps the air constantly before us, in passages of well-varied expression, till after a smooth descent he suddenly forms an ingenious and effective contrast by the introduction of the first phrase of the celebrated Bacchanalian song in G major, and (after having modulated into the original key of B minor,) he gives us the whole of it in all its wonted ferocity. Here Mr. Pixis has displayed much ability. He has worked up a movement upon it, in the style of a fugue, which demonstrates great energy and originality, besides being well adapted to its subject, and it is concluded by the tremando, with the passage for the drum, that forms so principal a feature throughout the opera. The lesson is finished by an allegretto, in $\frac{1}{4}$ time, commencing with the waltz, and introducing alternately the other airs, which form the Melange, in a very ingenious and spirited manner. Here however Mr. Pixis has again succeeded best in his treatment of the Bacchanalian song, which, together with the opening, forms the chief attraction of the lesson.

In the second Melange the materials have been gathered from all parts of the opera, and are certainly strung together with great skill; yet it is neither so connected, nor so well calculated to please generally as the first. It commences with the chorus of spirits, at the opening of the incantation scene; to this is appended a passage, displaying great ability on the part of the composer, paving the way for the introduction of one of those indescribably original and characteristic traits, on which the whole of *Der Freyschutz* turns, but of which we can give the reader no better explanation, as no definite place is ascribed to it in the opera. On this Mr. P. has worked in the same effective manner as on the Bacchanalian song in the first Melange. The chorus of *Bridesmaids* is the commencing air, and forms the subject of two pages of difficult execution—then follows a part of the beautiful duet in the second act, between the two female characters, and this is succeeded by a hunting chorus of spirits from the incantation scene, which, from its peculiar wildness and dramatic character, we are inclined to think is here a little out of place. The Melange is well ended by the Jager chorus, in which forms the basis of a difficult movement in $\frac{1}{4}$ time.

These two lessons are great proofs of ingenuity and a lively

imagination. Mr. Pixis has selected not only the most popular airs, but he has very happily introduced the best of the other isolated passages which are remarkable in the opera, and by this means he has not only by their judicious introduction given a connected and decided character to both pieces, but has laid before those who may peruse his compositions, no very incompetent idea of the general style of the music from which he has drawn their foundation. The manner in which he has treated each air shews also that he has entered into spirit of the master, and we must say we have seldom met with lessons of this kind containing so much ingenuity, so well calculated to please generally.

Not a drum was heard ; the celebrated Poem written on the Death of Gen. Moore, set to music by John Barnett. London. For the Author ; by Mayhew and Co.

This little ode has become the subject of much discussion of late in consequence of its being attributed (erroneously it appears) to Lord Byron, by Captain Medwin. It needed not however such cause to attract the notice of the man of taste, for it matches with Campbell's *Hohenlinden* in simple majesty and beauty. It has been set before, but never in a manner sufficiently expressive to merit regard or comment. But Mr. Barnett has given the song a musical, and the music a poetical character. There is indeed in the mind of this youth, (for he is, we understand, even now a mere youth,) indications of powerful talent, of which the piece before us is one instance. Of the justice of our praise, we cannot bring a stronger proof, than that having placed it before a young lady to play, and a gentleman to sing, who had never before seen the song, they were both so affected as to be unable to go through it. We have repeated the experiment in a mixed society, and the opening symphony was pronounced to produce an effect all but overpowering.

It appears to us that the composer has sought to convey general rather than particular delineations. Thus the opening symphony, to the conception of which no words can do adequate justice, is a repetition of sounds that indicate the noiseless confusion of the night march, with nothing that can be distinguished but the tramp of the soldier. This indeed is imaged by the melody, while the harmony conjures up to the fancy the darkness and the melancholy office. The passage, a repetition of two notes, alternates between the tonic and dominant, (with the seventh) through eleven measures. The effect of this iteration certainly prepares the mind, by a nervous anticipation which is aroused, and when, after four single notes, to each of which there is a lead of four descending demisemiquavers, succeeded by a pause, it becomes the accompaniment to the melody, it fills the imagination with all the subordinate parts, while the main relation continues. Thus the accompaniment presents the scene, the melody the action. What makes the charm the stronger is, that the agents are harmony and rhythm; the effect, therefore, is produced by classical means.

What we admire in the melody is the simplicity and deep feeling of solemnity it inspires. We gather this rather from the whole than from particular passages, though the opening is finely conceived. There are, however, so few notes that do not contribute to the general result, that there can be said to be nothing to disturb the accumulating power of the song, which concludes as expressively as it begins. It is dramatic, but not theatrical; it is declamatory, yet sustained and pathetic. Should it be objected that its whole tenor is too sombre for a mixed audience, we reply if it be finely executed, it could hardly fail to leave a deep impression.

The Pleasures of Benevolence, set to Music; by Pio Cianchettini.

Dublin. Willis.

La Partenza, Canzonetta, by Pio Cianchettini. London. Willis.

I'll meet thee nigh the time of lovers; written by David Lyndsay; composed by Miss Figge. London. Green. For the Author.

We are so wearied out with every-day ballads, that those which rise above the common rank are objects of more than ordinary gratification to us. But it really is not so easy as may be supposed to assign the absolute degree of merit songs of this kind possess. Happy combinations of melody are become so infinitely numerous, and the structure of these compositions are so much better understood, that there is a certain tincture of elegance in almost every thing that is published. It seems that the capital distinction between that which is merely agreeable and that which affects, now lies in the art of giving the music an imaginative, a poetical character as it were. These three songs are all of this kind.

Mr. Cianchettini's English is not so graceful as his Italian canzonet. But he very seldom writes vocal music that is not superior. These are trifles, but they are elegant trifles, and composed with much feeling. In the latter especially there are some passages of sweet melody. We object however altogether to the frequent interspersions of ornaments in the English song, and more especially to the places in which they are introduced. Ornaments ought always to mean something—but why are such particles as *and* and *to* to be thus illustrated? We know Mr. Cianchettini will reply, it is the musical position and not the word that requires a grace. But we could shew, were it worth while, that this is an insufficient, though it be some extenuation. There are not less than six volute upon the last of these insignificant monosyllables.

Miss Figge's composition is quite in the manner of Haydn, and as it is both original and expressive in a high degree, this is no mean compliment. The song is beautifully delicate, both in conception and in execution.

Love is a little Runaway, a Spanish Air, arranged with Symphonies and Accompaniments; by Sir John Stevenson, Mus. Doc. the Words by Alexander Dallas, Esq. London. Power.

By Cupid taught a Grecian Maid; written by M. J. Sullivan, Esq. composed by G. A. Percival. London. Power.

The Orphan Maid, a favourite Ballad; the Words by Wm. Ball, Esq. the Music by G. Lanza. London. Chappell and Co.

If the publishers of these three dear pretty little puling pledges of love and objects of pity were asked why they have undertaken the introduction of such weaklings into this world of woe—they could place all the temptation, where Juliet says there is just nothing at all—*videlecet*, in a name; and it is for this very reason that we notice the trash, for when men like Sir John Stevenson or Mr. Lanza, who have earned a reputation, though not an equal reputation, can send forth such trumpery, it is time to put the public on their guard. First of the words—

Love is a little runaway,
That makes each heart his home,
And when he's had his fun, away
He flies, elsewhere to roam.
The mansion where his tricks he played
Must soon to ruin fall—
By love left uninhabited,
'Tis nothing worth at all.

[Which we conceive to be the precise value of Sir John Stevenson's and Mr. Dallas's precious productions. The delightful flow and correct rhymes of the second stanza, however, ought not to be passed over.]

If he should take possession,
Dolaris, of thy bosom—
Trust not each fair profession,
But chain him or you lose him.
Let prudence bar the window,
And modesty the door,
Inconstancy to hinder
'Tis but to make things sure.

We are highly tempted to add by way of coda—

Alas ! alas !

Poor Mr. Dallas !

There is a manner of singing ballads peculiar to great cities and towns, which from the *locus in quo* has been denominated the corner style. We can well believe that Mr. Lanza might be allured by the popularity, which seldom fails to attend professors who adopt this mode, to try his powers on such a strain, for "*The orphan maid*," like the remnant of Sir John Falstaff's company, is "for the town's end." So pitiless are we, that even if Mrs. Salmon herself had sung it, as the title sets forth, syren as she is, we should have passed on the other side. But as we will venture to say she never did nor ever will sing it, both the syren and ourselves are lighter by that crime at least.

Jesting apart—it is disgraceful to all concerned to endeavour to palm such wretched stuff upon the public.



'Tis Law ! 'tis law ! written and adapted to the popular French Air, *C'est l'amour*, and affectionately inscribed to his Learned Friends and Brethren in the Profession; by Nicholas Ferret, jun. Gent. Attorney-at-Law. London. Chappell and Co.

The worst of all subjects for mirth or music has here been chosen ; for we never knew a wight that had any thing to do with law, who had afterwards the heart to laugh or sing. This, however, is the production of an attorney, and such an one is the only man to make the most of the subject, as all clients feel. Mr. Ferret is a gentleman of singular humour, though he is by no means so singular in the practice he describes. The air is well known, and we would fain convey some idea of this song, but at the bottom of the page stands the ominous notice—"The words are property." Who knows but we may be cited by the author for citing him ? We once knew a professional gentleman (of sharp practice) to bring in a bill of five pounds against a friend, who kindly took

him down in a post chaise to dine at Twickenham, because he said he had never seen the place. It is true the object of the lady's journey was to take up an estate, and *Quill-drive* contrived to be present.* But citing and inviting are different things—so we will e'en venture upon the last stanza ; it is so legitimate, and so descriptive of the present mode of proceeding.

A famous oyster cause deciding,
 Once a sage—so records tell—
 The oyster took, and then dividing,
 Gave his suitors each a shell.
 Now we of modern cloister,
 Without the least ado,
 At once take shell and oyster,
 And eke "the clients too."

But since we are of counsel in this cause, we must hint that this song is not for the profane ; it belongs especially to the craft, and ought to be sung at all meetings of law societies.

If indeed Madame Catalani could be persuaded to sing it instead of "*God save the King*," when encored, it would equal the addition of "the Constitution" to the King's name as a toast at public dinners. We submit this notion of ours to all managers of theatres, and ultra-loyal audiences, who think it indispensable to insist on a repetition of "the National Anthem," of which even the loyal—we say it under favour—begin to be horribly weary.

* This is a fact.

Content ; a Ballad, written by J. R. Planché, Esq. the music by Bochsá. London. Chappell and Co.

The Thatch'd Cot ; by C. M. Sola. London. Chappell and Co.

We met and we parted ; the words by T. Crofton Croker, Esq. the music by Alexander D. Roche. London. Power.

Three Rounds, with an Accompaniment for the Piano Forte ; composed expressly for the use of Schools and Private Families ; the music by George B. Herbert ; the poetry by J. R. Planché, Esq. Book 2. London. Goulding, d'Almaine, and Co.

We wish it were possible to reduce musical matter to some common form, as natural philosophers demonstrate the specific gravity of bodies by weighing them in water. Such an expedient would save us a world of trouble and anxiety, and we should then have some chance of precision. The three songs are nearly equal in merit, rising just above mediocrity.

The rounds are a second set, upon the same plan, and by the same hand as those we reviewed at page 548 of our Sixth volume. They are recommended by the same properties as the first book, and will afford very agreeable, and wholly unexceptionable practice for young singers, of either sex, in parts. These are written in imitation of the national styles of Arabia, Germany, and Spain.

Divertimento for the Piano Forte ; composed by G. E. Griffin. London. Clementi and Co.

A second Pot Pourri on Airs from Rossini and Weber ; arranged with Variations and Embellishments for the Flute and Piano Forte ; by C. Nicholson. London. Clementi and Co.

Mr. Griffin's divertimento has considerable merit, and is in a much higher style than such compositions usually attain. The *larghetto* is imaginative and forcible, and the *allegro* full of variety,

the subject being very attractive. Mr. G.'s style contains more of animation and novelty, perhaps, than of grace ; still it is distinguished by good taste, and is of a character more likely to give general satisfaction to that class of performers to whose capacities his music is adapted, than that of many others. His divertimento is in this style, neither containing such difficulties as are insurmountable to any but finished players, nor descending to that facility which renders practice unnecessary to its just performance.

Mr. Nicholson's beautiful Pot Pourri is in parts strongly indicative of his own style of performance, and if it were only for this, deserves particular notice. Rossini's celebrated preghiera, "*Dal tuo stellato soglio*," opens the piece, and it is here that our remark is most applicable. The voice part is assigned to the flute, and as it lies rather low for the instrument, great opportunity is given for that rich and lugubrious tone which Mr. N. produces ; and this, being peculiarly adapted to the expression of the melody, shows how cautiously he has attended to effect. The air itself is sparingly but very tastefully ornamented, and after modulating from the original key (B flat major) to G major, Weber's chorus of "*Bridesmaids*," from *Der Freischutz*, is introduced. On this there is a characteristic variation, which is very pretty. Rossini's "*Tu che i miseri conforte, Cara*," is treated with much elegance, and the lesson is concluded by his "*Ah che d'amore*," from "*All'idea di quel metallo*," which is transformed into a lively waltz, and is managed in a very spirited and effective manner. The lesson is not very difficult for either instrument.

The Banks of Allan Water, arranged with an Introduction and Coda for the Piano Forte ; by Cipriani Potter. London. J. Power.

Les Amis, a Divertimento for the Piano Forte ; by P. Knapton. A Russian Pas redoublé, arranged with Variations for the Piano Forte ; by P. Knapton. London. Goulding, D'Almaine, and Co.

Divertimento for the Piano Forte, with an Accompaniment for the Flute, (ad lib.), in which is introduced Bishop's Air of "The Camel's Bell;" by T. A. Rawlings. Goulding, D'Almaine and Co.

Fantasia for the Piano Forte, on Le petit Tambour ; by J. H. Little. London. Power.

Mr. Potter's style is spirited and original, and he has formed a very agreeable lesson. The introduction is characteristic and managed with much ingenuity, and the arrangement of the theme is particularly good, but the Bolero at the conclusion we think neither consists with the character of the air (which ought surely to be considered in a degree), nor with the best taste.

Mr. Knapton's lessons are both good of their kind ; they possess but little difficulty, but this is evidently intentional, and fully compensated by elegance and pleasing vivacity.

Mr. Rawlings is fertile in his compositions of the class before us, but they all possess the attractions of novelty and agreeable melody for those youthful students, who seek for amusement as well as study, and this divertimento holds out all the accustomed temptations.

The subject is in itself almost a sufficient recommendation for Mr. Little's fantasia, nor is its value by any means depreciated by his additions. It is a light, easy, and agreeable lesson.

Le desir du plaisir, a Divertimento for the Piano Forte; by James Calkin. London. Gow and Co.

Masonic Air, with Variations for the Piano Forte; by William Calkin. London. Gow and Son.

Rondo on a favourite Theme, from Der Freischutz; by J. A. Tallet. London. Gow and Son.

Spanish Divertimento for the Piano Forte, with an Accompaniment for the Flute (ad lib); by F. J. Klose. London. Chappell and Co.

Partant pour la Syrie, with Variations for the Piano Forte; by T. Valentine. London. Chappell and Co.

Highland Air, with Variations for the Piano Forte; composed by G. Kiallmark. London. Chappell and Co.

These lessons are most of them by composers, whose merits are so well known in the easy but useful styles of piano forte music, that it is needless to notice them individually. The best are those of Mr. Kiallmark, Mr. Klose, and Mr. J. Calkin, which are extremely pretty, but they are none of them without some recommendation.

The following is a list of the best arrangements published since our last :—

Weber's Overture to *Preciosa*, arranged for the Piano Forte, with an Accompaniment for the Flute; and Book 1, of favourite *Airs from Preciosa*, for the Piano Forte and Flute; by T. Latour.

Book 16, of Rossini's favourite *Airs*, being a third Selection from *Ricciardo e Zoraide*, arranged for the Harp and Piano Forte, with Accompaniments for Flute and Violoncello (ad lib); by N. C. Bochsa.

Book 2, of favourite *Airs from Zelmira*, for the Harp, with Flute Accompaniment (ad lib); by N. C. Bochsa.

Overture to *Tancredi*, No. 1, of Rossini's Overtures, arranged for Harp and Piano Forte, with Accompaniments for Flute and Violoncello; by N. C. Bochsa.

1st Book of favourite *Airs*, from *Il Turco in Italia*, arranged

for the Harp, with Accompaniments for the Flute (ad lib); by N. C. Bochsa.

Select Italian Airs, from the most popular Operas, arranged for the Piano Forte and Violoncello—Book 1; and Select Airs from the Opera of Der Freischutz, arranged for the Piano Forte and Violoncello; by F. W. Crouch.

Nos. 7 and 8, of Les Belles Fleurs; by Sola and Bruguier.

No. 4, of L'Amusement des Sœurs; by Bruguier.

Kelvin Grove, No. 16, of Caledonian Airs, arranged for the Piano Forte, with an Accompaniment for the Flute (ad lib.); and Beethoven's Hallelujah Chorus, from the Mount of Olives, being No. 9 of a Selection of Chorusses, arranged for the Harp and Piano Forte, with Accompaniments (ad lib) for Flute and Violoncello; by J. F. Burrowes.

Nos. 9 and 10, of Calkin's Les petits Amusemens, Cramer's Divertimento on "Ye Banks and Braes" and "Bonny Jean," arranged for the Harp; by C. H. Wright, jun.

Six more numbers of the new edition of Cramer's works are published.

We must not omit to notice a publication which has recently appeared in numbers, under the title of "*A Selection of Piano Forte Music, by L. V. Beethoven*," published by Gow and Son. The four numbers already out consist of some of his easier pieces, which are however extremely beautiful, and though but trifles comparatively with his other works, are such as he only could have produced, and music of a rank not often laid before the public.

An Account of the Musical Festival held in September, 1823, in the Cathedral Church of York, for the Benefit of the York County Hospital and the General Infirmaries at Leeds, Hull, and Sheffield; to which is prefixed a Sketch of the Rise and Progress of Musical Festivals in Great Britain, with Biographical and Historical Notes; by John Crosse, F. S. A. F. R. S. L. M. G. S. Honorary Member of the Antiquarian Society of Newcastle-upon-Tyne, and of the Yorkshire Literary and Philosophical Society, and Member of the Committee of Management. York. Wolstenholme.

The late Festival at York presents not only the most signal instance of success, but the most memorable and striking example of the exertion of public spirit, applied to the conjoint purposes of charity and music, upon record. The publication of such a narrative as that before us, undertaken by a private gentleman, without the slightest view to emolument, merely from the love of art and the hope of alluring some to study and all to admit the elegance and usefulness of the pursuit, and brought forth in so excellent a manner, forms a consummation well worthy so splendid an occasion. Mr. Crosse, indeed, with the greatest modesty, assumes no higher praise than that of an editor; and it is thus that in the conclusion of his short preface, he speaks of his intentions and his hopes:

“If—in this attempt to make an account of the Yorkshire Festival a book of amusement, and of reference, at a time when similar meetings form a leading feature in our domestic events, and when musical science is daily advancing among us with rapid strides—it shall be thought that he has in some degree benefited the cause of music, strengthened its alliance with that of charity, and illustrated its connection with the best feelings of our nature; the editor will feel that his most sanguine wishes and expectations have been amply gratified, and his labours abundantly rewarded.”

But the author has done a great deal more than compile. He has concentrated the essence of most of the valuable criticism applicable to every part of his subject which the musical literature of England affords, whilst he has collected not less of biographical anecdote, and he has done this with good taste and admirable temper, displaying a very extensive acquaintance with the art and

its finest models, the results of great opportunities and long and diligent observation—he has collected much from correspondence, and brought all his reading to bear in a manner that is at once easy, perspicuous, and entertaining.

The plan of the work is very comprehensive. It begins with an historical survey of the rise of Festivals, and of the dedication of music to charitable purposes, from whence it appears that these associations of talent and good works have proceeded according to the order of the abstract we shall subjoin. We however must request the reader to observe that we have taken only the earliest dates, while Mr. Crosse has continued his narrative through all the remarkable Festivals, whether for the purposes of charity or individual emolument, down to the present time.

St. Paul's for the Sons of the Clergy (continued to the present time)	1709
Meeting of the Choirs of Gloucester, Worcester, and Hereford, (for the Widows and Orphans of the Clergy of those Dioceses)	1724
Fund for the support of Decayed Musicians	1738
The Messiah, performed by Handel in Dublin, for the City Prison	1741
——— First, and annually till his death, conducted by him, for the Foundling Hospital	1749
Cambridge (Installation of the Chancellor)	1749
Leeds	1767
Beverly	1769
Norwich	1770
Birmingham (Triennial Festival)	1778
Westminster Abbey	1784
Oxford	1785
Manchester	1785
Sheffield	1786
Derby	1788
Winchester	1788
Salisbury	1788
Hull	1789
Liverpool	1790
York	1791

Annual Performance of the <i>Messiah</i> , at St. Margaret's, Westminster, for the Benefit of the Westminster Hospital, commenced	1792
Edinburgh	1815

And let it not be imagined that the relation is a dry enumeration of places and dates. Here it is that the author has interspersed his account with notes, containing the biography of most of the eminent performers, and with critical remarks upon their several styles. Much of them are avowedly drawn from our own publication, and it is still more in consonance with those hopes of attracting the attention of musical men to the union of literature with their art which first induced us to project the work, to perceive that in many places where Mr. Crosse has not adopted our language, he has incorporated our sentiments. Indeed we can but be particularly flattered by the complete accordance of such an author upon matters of taste.

The progress of music at these meetings forms a most amusing feature. It is pleasant to compare times past with times present, and in no part are the facts perhaps more remarkable than in the following extract :

"At the annual meetings of the three choirs before named, the performances lasted originally for two days, but were extended to three evenings at Hereford in 1753, and at Gloucester in 1757, for the purpose of introducing the *Messiah*, which was enthusiastically received, and has been performed ever since ; they were further extended to three mornings in 1758, at which they still remain. For many years the *Te Deum* of Purcell, and that of Handel composed for the peace of Utrecht, were alternately produced ; until the latter was superseded by the Dettingen in 1748 ; the tickets were 2s. 6d. and the leader's remuneration did not exceed a guinea and a half. In 1752 the price of admission was advanced to three, and in 1758 to five shillings. From such small beginnings did the present provincial musical festivals take their rise ; but, as in matters of infinitely higher interest, so in a measure may we say in this, who shall despise the day of small things ?

"During this early period of our musical annals and for some years afterwards, the evening performances consisted chiefly of oratorios, those in the morning of anthems and the *Te Deum*. The first time that an oratorio appears to have been given in the morning was in the instance of the *Messiah*, at Hereford, in 1759 ; and in 1760 a tribute was paid at Gloucester to the memory of its illustrious author by the introduction of an ode composed by Dr. Hayes, who had succeeded to Dr. Boyce in the direction of the meetings. In 1753 the modern arrangement of a miscellaneous concert appears for the first time in the evening at Hereford ; and

in 1770, at Worcester, when Miss Linley, the most accomplished singer that this country had produced, made her first appearance: the preceding year, 1769, had witnessed in the instrumental department, that of Fischer and Crosdill, the latter of whom still survives, one of the oldest professional members of the Royal Society of Musicians. Miss Linley, having, under circumstances of some interest, become the wife of the celebrated Mr. Sheridan, in 1773, great fears were entertained that she would not fulfil her engagement at Worcester; but Mr. Sheridan kindly gave his consent, and presented the sum of one hundred guineas, which was to have been her remuneration, to the charity. On this occasion (as in a recent occurrence at York), so great was the anxiety of the public, that her arrival was officially announced; nearly 1400 persons assembled to hear the *Messiah*, and 'at the close of the meeting she took leave of an admiring public, in the full lustre of unrivalled talents, leaving the minds of her enraptured audience impressed with a remembrance, not soon to be eradicated, of her sweet and powerful tones, and charmed with her generosity and benevolence.'

"In the year 1772, the celebrated chorus singers from Lancashire and the North of England, led by Miss Radcliffe, having been introduced to the notice of the public, made their first appearance at Gloucester. Among their number was Miss Harrop, who in a short time rose to distinguished eminence; destined, like her predecessor Miss Linley, to accelerate the triumph of English vocal art, and, like her, as quickly to retire into the shades of domestic life. In 1778, she was first engaged at one hundred guineas, then the usual compliment to the principal singer. She afterwards became the wife of Joah Bates, Esq. the well-known conductor of the commemoration of Handel, and died his widow in December, 1811, with the reputation of being the most perfect mistress of the true style of executing the compositions of that great musician. This year, 1778, on the very morning of the meeting, Mr. (then *Master*) Harrison's voice unfortunately broke, and threw him for some time into the shade: three years afterwards, he appeared as principal tenor singer, and quickly reached that high place in the public esteem as a classical performer of correct taste and pleasing style, which he retained until his death, in 1812. In the opening of the *Messiah*,—which, at the commemoration in 1784, by the express command of his Majesty, who had heard him in private, was allotted to him, although there were much older competitors for that honour,—he particularly excelled; and he succeeded in the line of his parts to Mr. Norris;* as his place in

* "Charles Norris, Mus. Bac. Oxon. was patronized, when a cloister boy at Salisbury, by the learned James Harris, Esq. author of *Hermes*, and father to the late Earl of Malmesbury, who wrote a pastoral opera, to introduce him to the public, by whom he was not well received, owing to his voice being still a soprano. He then settled at Oxford, as organist and concert singer, composed some glees, and became master of several instruments; but, from an early dis-

the legitimate transmission of the elder style, may now in turn be considered to be filled by Mr. Vaughan."

These are curious particulars, and the amusing and easy manner in which the author mixes facts and anecdotes, may be collected from this extract. The following are of not less utility in the comparison :

"No meeting took place in the Abbey in 1788, but only a concert for the benefit of the Royal Society of Musicians at the Pantheon, on the same scale as before. The attraction was transferred from the metropolis to the country; for, while residing at Cheltenham, their Majesties were graciously pleased to intimate their intention of honouring with their presence the meeting at Worcester, where they arrived on the 5th of August, and were entertained by the venerable Bishop Hurd, who had filled the distinguished post of Preceptor to his present Majesty with singular ability and approbation. The nave of the Cathedral was fitted up for this interesting occasion, the only one on which the presence of the Sovereign was enjoyed by a provincial music meeting; and the royal party attended two morning performances,—the Abbey selection and the *Messiah*, at which latter above 2000 persons were present,—and one evening concert at the College-hall. Notwithstanding the numerous assemblage of company, the collections for the charity did not exceed the usual amount, being only £602. 7s. including the King's donation of £200, put into the plate. A surplus, however, of £500, arose from the sale of tickets, which does not appear in general to have covered the expenses; and there had been once before a profit of £100 in 1761, but in 1769, we find, from a letter of Bishop Warburton, that the expenses of the band that year were £684, and that he and his coadjutor in the office of Steward were each of them £50 out of pocket;—in 1772 the tickets produced £781. 15s. 9d. at 5s. 3d. each. From these details, though trifling, some idea may be formed of the scale on which a provincial festival was conducted fifty years ago."

It seems that only one music meeting, previous to the festival which this book is written to commemorate, was ever held in

appointment in love, unhappily gave way to excesses, falsely glossed over as convivial, to which he fell a premature victim. At the Abbey, in 1790, he could not hold the book from which he sang, and excited emotions of pity, in place of the rapture that was wont to follow his performance. He failed, likewise, on the first day of the Birmingham meeting, soon afterwards; but on the last night dazzled and astonished all who heard him, by his exertions. The effort for fame was fatal: like Strada's nightingale, he sang himself to death. In ten days more, 'deaf was the praised ear, and mute the tuneful tongue.'—He died at Imley Hall, the seat of the late bounteous patron of the musical profession, Viscount Dudley and Ward, Sept. 5th, 1790, not having attained to more than about 46 years of age."

York Minster; and in order to shew the contrast, we extract Mr. Crosse's relation :

"The year 1791 is also deserving of some remembrance, on account of a meeting of considerable extent which was held in the Cathedral of York, and which was the only one of the kind that ever took place within its venerable walls, until the present year. It may be permitted, as matter of local interest, and for the sake of comparison, to go into a short detail respecting it, although it be rather beyond the limits laid down for our hasty sketch, as it was not undertaken for the benefit of any charitable institutions; the time being not yet arrived for imitating the example already afforded by the metropolis and a few other great towns. Besides the name of his Royal Highness the Prince of Wales, the list of patrons presents those of three of the nobility, eight baronets, and seventeen of the clergy and gentry, including the Earl Fitzwilliam, Sir George Armytage, Bart. High Sheriff of the County, and Sir W. M. Milner, Bart. and R. S. Milnes, Esq. Members for the County of York. The music consisted of the *Messiah*, on Wednesday, the 17th of August, with grand selections on the 16th and 18th, wholly from the works of Handel, in which were introduced the overtures to the *Occasional*, *Esther*, and *Saul*, the fifth Grand and second Hautboy concertos. On the Monday and Thursday evenings there were miscellaneous concerts in the Great Assembly Room, which were attended by above 800 persons; and on the Tuesday, a ball. The principal vocal performers were Madame Mara, Mrs. Crouch, Mrs. Hudson, Messrs. Harrison, Kelly, and Meredith; and the instrumental, Messrs. Ashley and Sons, Fischer, Patria, Flack, Boyce, and Mahon, under the direction of Mr. Ashley and Mr. M. Camidge, the son and present worthy successor of the then organist. The total number of performers was about one hundred, and the greatest attendance 1800 persons.—The price of admission to the whole was a guinea and a half; singly, the choir eight shillings, the side galleries and the evening concerts five shillings. This meeting took place in the choir, and was held by permission of Dr. Fountayne, who filled the high station of Dean of York from 1747 to 1802, a period of fifty-five years. It fully answered to the conductors in a pecuniary point of view, but the band does not seem to have been at all adequate to the size of the building."

At pages 129, et seq. Mr. Crosse considers that an undue superiority has erroneously been attributed to Birmingham, in giving the impulse to the musical festivals which has been of late so widely felt. He shews the priority of the meetings of the three choirs, recalls the effects of the Abbey performance, and attributes to Birmingham only the consequences of a regular plan, and of a festival of regular recurrence. These are the only points of distinction which he considers to be due to Birmingham. His facts are

not to be denied, but we doubt his inferences in their extent. It appears to us that the immediate momentum of the Abbey meetings had passed away, and that the triennial meetings occasioned no more sensation than any other local festival; nay, in point of fact, they created less, perhaps, from the circumstance of the frequency. Birmingham, we must think, aroused the kingdom by the magnitude of the receipts, and by the excellence and extent of the arrangements, and seized the first leading advantage of "the wide spreading cultivation of music." And this we conceive to be the peculiar praise of Mr. Moore and the committee and conductors of those far-famed meetings. But let us not lead the reader to suppose that Mr. Crosse has attempted to weaken the claims of Birmingham; on the contrary, he has concluded this division of his subject with an eulogy so nearly in accordance with our own words, that but for the necessity of our own explanation, we should rather have substituted his, and we even now superadd a few of his concluding sentences:

"To the sound judgment which planned the triennial recurrence of the Birmingham meetings, we have just ventured chiefly to ascribe the foundation of their fame; and to the unwearied assiduity and steady perseverance which fostered their early growth, the preceding pages have borne testimony, so far as the materials were within our reach, as well as to the zeal, the energy, and the taste that have directed their more recent celebrations. Let us here cheerfully add, that the example which they have afforded, though it be not granted to be the oldest in point of time, or the greatest with respect to pecuniary results, can yet unquestionably claim the higher and less adventitious distinction of being the *best* on record, and of having, more than any other, imparted a beneficial influence to the art of music, and given an accelerated impulse to its application in behalf of charitable purposes. To the festivals of Gloucester, therefore, of Birmingham, and of York—to each and every institution, individually established with the same noble object, every lover of harmony, and every friend of humanity will, we are assured cordially unite with us in saying, *Esto perpetua*."

Mr. Crosse deserves the praise of declining no labour in the illustration of this portion of his subject, and if there appear to be considerable districts of which no notice is to be found, yet where we believe music has flourished, it is we are confident to be attributed to the extreme difficulty that attends obtaining communications upon such subjects. We are far more surprised with the extent of the information afforded us than with any such omis-

sions, for it is the reproach of professional men that they too much disregard literary enquiry. Upon this point no one can be better entitled to speak than the writer of this article, and most earnest have been his endeavours to awaken musicians to the weight which the cultivation of letters would add to their individual consequence, as well as to the character of their art. Nor has any circumstance since the establishment of the Quarterly Musical Magazine and Review offered so gratifying a reward as well as testimony of the efficacy of the exertions which have been bestowed upon this Journal, as the notice and use of their contents by Mr. Crosse, in a book which will assuredly find a place among the permanent musical records of the country. Every contributor to our pages will, we are sure, partake the satisfaction.

Our author next proceeds to the detail of the circumstances which led to the festival he commemorates. It appears that the late Dean Dr. Markham was so apprehensive of injury, so scrupulously cautious in preserving the venerable fabric of the Minster, that no persuasions could induce him to risk the performance of music therein. But on the accession of the present Dean, the Rev. Wm. Cockburn, in 1822, the venerable the Archbishop,* in his first congratulations, anticipated the desires of the inhabitants of Yorkshire for such a meeting, which the new Dean met with corresponding eagerness.

While the Archbishop conferred with Mr. Greateorex in London, Mr. J. L. Raper, with Mr. Jonathan Gray, Mr. John Brook, and Mr. John Hearon, "constituted as it were a provisional committee" at York respecting the plan. The choice lay between a small and limited, or a magnificent undertaking.

* We cannot omit, whenever opportunity occurs, to point out to the country how much obligation English music owe to his Grace. At the Ancient Concert he has stood since the death of George III. nearly in the place of that Monarch, as the supporter of the institution, and as the conservator of the knowledge of the purest and best style both of composition and execution. Nor is this just preference mixed with a particle of musical bigotry, for the best *foreign* singers have regularly appeared, on their arrival in England, at the Hanover-Square Rooms. Lords Derby, Darnley, and Fortescue, certainly ought to participate largely with the Venerable Prelate in this tribute of national gratitude, but the never-failing superintendence which the Archbishop takes, and the deep personal interest he manifests, entitle his Grace to a precedence which these Noble Lords will be no less ready to acknowledge than the nobility and gentry, who are so highly gratified by, and the profession and amateurs, who are so highly indebted to his unflinching attentions.

The last was at length boldly but wisely preferred, at a consultation held between his Grace, Mr. Greateorex, Mr. Raper, and Dr. Camidge, in town.

It is needless and indeed impracticable for us to follow Mr. Crosse through the details, but there is one point which appears to us so important to the interests and diffusion of music, as well as to festivals, that we must cite his observations. It will be seen that they entirely accord with suggestions we have already long since thrown out, and we may add that the success of the late Norwich meeting is mainly attributable to a similar course of proceeding.

“ It would be premature, in this place, to speak of the effects produced by the performance of the chorusses, but it may be permitted to advert to the important consequences of having a body of singers constantly trained to the practice of them. For the attainment of that precision on which all effect depends, and which can never be given, even by the best singers, without their being so far familiar with a piece of music as to know the result when the parts are put together, choral societies are of the highest value. Wherever they exist, it is comparatively easy to get up a musical festival—where they do not, every exertion is but too likely to be impeded. The Birmingham meetings owe much of their fame to the judicious fostering of such a society, and the benefits arising from the attraction which its correct performance has added to them, are acknowledged by the fact of the [hospital funds being allowed to contribute to its support. The profits applied to charity at Birmingham are above 5-9ths of the whole receipts. At Liverpool a choral society was established in 1817, which holds a quarterly public meeting; there is also another similar society existing in that town, and their value to future musical festivals may be easily conceived. The excellence of the Lancashire chorus-singers is proverbial, and accordingly at Manchester, Bolton, Rochdale, Preston, Halifax, Macclesfield, Stockport, &c. associations of this nature have sprung up from time to time, and continue to flourish and increase. At the Abbey meetings in London, in 1784, &c. where the musical force was concentrated, the profits amounted to above half of the receipts; and at the Yorkshire festival, where 5-11th of the gross receipts were appropriated to charity, much aid was obtained at a moderate rate, from some of the choral societies just mentioned, and others in the West Riding; whilst at Edinburgh, where a vigorous effort was made in 1815 to rouse the national spirit, and lay the foundation of a real taste for music, so great were the expences, from the total want of chorus singers, and the necessity of bringing nearly *all* the performers from England, that under the most splendid patronage, and with £5735 receipts, only £1500, or rather more

than 1-4th, was obtained for charitable purposes. If a good choral society for practice, were now formed in every large town in this large county, the next Yorkshire festival might not unreasonably be expected to surpass every performance that has yet taken place. We have to add, with great satisfaction, that societies of this description have been recently established at York and Hull, and we hope also that it has been the case at many other towns."

In connection with this part of the subject, and as illustrating ulterior benefits to be derived from the establishment of musical societies, not at all anticipated in their first establishment, as well as conveying information concerning a very important, numerous, and respectable association of talent, we shall quote the relation given of the Yorkshire amateur meetings. Indeed we have for some time been preparing to give a complete account of this society, but Mr. Crosse has in some degree anticipated our design.

"Thus far the proceedings were advanced by the beginning of June; and on the 19th and 20th of that month, the fifteenth anniversary of the amateurs of the county, an institution which reflects great honour on its musical taste and spirit, was held at York. At this meeting, it was earnestly wished that Mr. Greatorex could have been present, as was at one time expected; since it afforded considerable opportunities of forming a correct judgment upon the performance, both choral and instrumental, of a large body of the resident provincialists; and also of ascertaining the progress made in the general cultivation of music in the North; upon both which points, as no great festival had been held to draw the attention of the metropolitan professors to them, it was not improbable that some erroneous opinions might be entertained. This annual assemblage of the Yorkshire Amateurs has been honourably, though not quite correctly, noticed in some of the periodical musical reports. During the series of years that it has now existed, it has been the chief rallying point for the lovers of music in this extensive county, and almost the only opportunity which they enjoyed of being brought together in harmonious contact. Its influence, therefore, when the union of hearts and the improvement of taste, which it has created and diffused, are considered, cannot but have been most beneficial, even on the greater festival of the year; and as all its members and supporters were interested also in the success of the latter attempt, a short account of their musical exertions will not be deemed wholly out of place in the present narrative. The Yorkshire amateur meeting takes place annually, towards the end of June, at Sheffield, Leeds, and York, in rotation; it having originated in the former town in the year 1809. The attendant expenses are defrayed by a subscription among the gentlemen of each place, where it happens to be held, who are furnished with a certain number of tickets, for gratuitous distribution among their friends, and by whom the necessary arrangements,

and choice of choral and instrumental pieces are made. Due notice of each anniversary is given to the residents in other parts of the county, who are in the habit of constant attendance, and they are requested to specify the nature of their assistance, upon which the selection of glees and songs is in some measure dependent. On these occasions all are amateurs, the professional gentlemen contributing their aid without any remuneration, as well as bearing their own expenses. The performances take place in the mornings at eleven o'clock, and occupy two days; on the former of which, there is a public dinner, with glees and catches, &c. at which the company has in general amounted to between one hundred and one hundred and seventy persons. The instrumental department for the last nine years presents a list of many of the principal symphonies and overtures of the most celebrated modern composers, some of which have been obtained from the continent direct, before they were performed in the metropolis. Two symphonies, four overtures, and two choruses have latterly formed the arrangement for each day, interspersed with glees occasionally doubled, duets, and songs, with orchestral accompaniments, by amateurs. At York, the audience has always been as numerous as from eight hundred to upwards of one thousand persons; of whom it is sufficient praise to say, that they have uniformly remained until the close of the performance, and evinced the greatest gratification, not less with the instrumental than the vocal part of it, even to the degree of requiring the repetition of a favourite overture. Of course the chorusses and a part of the wind instruments are supplied by performers who are not able to give their aid without receiving some pecuniary recompense. At Leeds and Sheffield there has not been accommodation hitherto for so large an audience as at York: the former place however possesses an excellent music-hall, which has recently been improved; Sheffield has just completed a noble erection, for the same purpose, which is intended to be opened at the ensuing amateur meeting of 1824; and of the measures now in progress for building a music-hall at York, in addition, and adjoining to its present Assembly-Rooms, some account is intended to be given at the conclusion of these pages. Meantime, nothing will better enable the musical reader to form a correct idea of the practical state of the art in the county of York, than a perusal of the sub-joined schedule of the pieces, that formed the selection of the last amateur meeting, when the band consisted of about fifty performers, led by Dr. Camidge, and the chorusses were supported by nearly sixty voices, Mr. P. Knapton presiding at the piano forte."

FIFTEENTH YORKSHIRE AMATEUR MEETING.

First Day's Concert, Thursday, June 19th, 1823.

PART FIRST.

GRAND SYMPHONY, D. Op. 87.—*Mozart.*

DUET—"The Lord is a Man of War."—*Handel.*

ANTHEM—"O all ye Nations" (performed in memory of the Author, Mr. F. of High Green House, the founder of these Meetings.)—*Foster.*

OVERTURE—*Ruinen von Athen.*—*Beethoven.*

SONG—"The Soldier's Dream."—*Atwood.*

GLEE—"Hence all ye vain delights."—*Webbe.*

OVERTURE—*Pirto.*—*Puer.*

GRAND CHORUS—"Gloria in excelsis."—*Haydn.*

PART SECOND.

GRAND SYMPHONY, C. minor, Op. 67.—*Beethoven.*

GLEE—"With sighs, sweet rose."—*Callcott.*

The TRAMP CHORUS—*Bishop.*

OVERTURE—*Cantemire.*—*Fesca.*

SONG—"Sisters of Acheron."—*Callcott.*

GLEE—"Mark'd you her eye."—*Spofforth.*

OVERTURE—*La gazza ladra.*—*Rossini.*

SONG—"There's not a joy."—*Stevenson.*

GRAND CHORUS—"Hallelujah."—*Beethoven.*

Second Day's Concert, Friday, June 20th, 1823.

PART FIRST.

GRAND SYMPHONY, E \flat . Op. 28.—*B. Romberg.*

SONG—"Sweet cheering hope."—*Carafa.*

GLEE—"Return blest days."—*J. S. Smith.*

GLEE and CHORUS—"Chief of the windy Morven."—*Callcott.*

OVERTURE—*Leonora.*—*Beethoven.*

ARIA—"Oh mattutini albori!"—*Rossini.*

GLEE—"Oh! stranger lend!"—*Stevenson.*

OVERTURE—*Il matrimonio segreto.*—*Cimarosa.*

GRAND CHORUS—"O God when thou appearest."—*Mozart.*

PART SECOND.

GRAND SYMPHONY, A. Op. 92.—*Beethoven.*

SONG—"The Tempest."—*Horsley.*

GLEE—"Sleep, gentle lady."—*Bishop.*

CHORUS—"The calm of the sea and the rising of the breeze."—*Beethoven.*

OVERTURE—*Mahomed.*—*Winter.*

SONG—"Tis sweet to take the bonnie lake."—*Scotch Melody.*

GLEE—"Hail smiling morn."—*Spofforth.*

OVERTURE—"L'Inganno fortunato."—*Rossini.*

GRAND CHORUS—"Coronation Anthem."—*Handel.*

How instrumental such a concentration of ability must be to any musical performance within its reach, needs no illustration from us. If not absolutely unique, it is we believe without precedent, either as to the extent or the elegance of its meetings, and all its consequence was felt at the festival—both in the orchestra and in its effects upon the public mind.

Appended to the relation of the circumstances respecting the engagement of Madame Catalani, is an apology (Mr. Crosse is too judicious a person to offer a defence) for the allotment of the opening of *The Messiah* to Mad. C. and for the change of key in its performance, which have justly excited animadversion. We insert it as grammarians insert exceptions—to establish the rule.

"It is not at all necessary to detail such proceedings of the committee, as do not afford any precedent or instruction for the guidance of those who may be called upon to direct any future similar undertaking. Yet, as the opening of the *Messiah* was executed by a treble voice in the key of D, and not by a tenor in that of E, as it ought in musical propriety to have been, it is only due to them to state, that the first proposal to that effect was strenuously resisted; and, when a concession as to the voice retaining the original key, was made with reluctance, but without proving satisfactory, it was allotted to Mr. Vaughan; and nothing but the peculiar circumstances of a first attempt at so great a risk, with the consideration of the near approach of the festival, and the danger of any important change in the announcements, which would throw a damp over the expectations of many, would have induced the committee to yield the point. They had to consider something more than classical correctness, to which they were at the same time well assured it would always be for the true interests of the performers, no less than the dignity of their art, strictly to conform. They also felt strongly the necessity of excluding every thing of a secular nature, however beautiful it might be in itself, from the morning performances; a rule, which in the instance of some provincial festivals, had not been attended to with sufficient strictness, but an adherence to which was likewise duly insisted upon by the constituted authorities of the Cathedral on this occasion."

It will be recollected that a paragraph appeared in the London prints on the very eve of the meeting, that Mad. C. would not sing at York. Mr. Crosse details the facts, and admits that there was a probability that some erroneous information had been conveyed to the person who caused the paragraph to be inserted. But if true, what was the *spirit* in which it was published? A very unworthy one we fear. Whatever was the end, the means were perfectly unworthy, nor can we believe they were adopted at the suggestion of any individual, whose opinion was for a moment to be listened to. Such an use of such a fact, had it been true, cannot be too severely reprobated, whether the interests of charity, of science, or of a district, be considered. We cannot see the slightest ground of excuse for its propagation at such a moment.

In the preliminary account of the assembling of the audience, we must stop to remark one very curious particular. "The eagerness of the respective parties to secure good places was in almost every instance retarded for a moment by the involuntary pause and look of admiration which they felt constrained to cast around on entering the inner doors, and beholding at one view the whole of the spacious nave." Nothing can we think convey a better notion of the majesty of the place. The author continues—

"But the prospect that instantly arrested the attention of the spectator, upon entering by either of the staircases, into the centre of the gallery, greatly exceeded that of the occupier of the ground floor. From these elevated points, the eye rapidly glanced over the intermediate space, to the orchestra under the great tower, and rested with delight upon its arrangements, which were disposed with so much judgment and propriety, as to render even the music-desks—objects in them so trifling, as generally to detract from any impression of grandeur—conducive to the harmony of the whole. Thence tracing upwards the gigantic clustered columns to the summit of their incumbent arches, and passing over the pinnacled organ case, it was conducted along the groined roof of the choir, flanked by its receding pillars, to the glorious termination of the vista in the great eastern window, 'shedding a dim religious light' through its exquisitely storied panes. The whole length of this magnificent range of building is five hundred and twenty-five feet. The view from the orchestra itself was however the most interesting of all, from the circumstance of the faces of the assembled multitude being all turned in that direction; and it was terminated by the great western window, fifty-four feet in height, filled with painted glass, surmounting, in all its elegant and uncurtailed proportions, the gallery, resplendent with the noble, the beautiful, and the dignified of the land. The whole length of the part immediately devoted to the purposes of the festival, from the east side of the organ to the western door, is two hundred and seventy-five feet; the width of the centre aisle of the nave is forty-five feet, and, including the spaces between the pillars, which were appropriated as part of the centre, sixty-one feet; and the width of the whole three aisles, which were filled with benches, one hundred and seven feet."

Mr. Crosse next proceeds to give an account of every part of these performances, piece by piece, after the manner of Dr. Burney's *Commemoration of Handel*, mingling musical facts, criticism, biography, and anecdote, in a succession so agreeable, that he carries his reader on with undiminished interest to the end. In the execution of such a plan, it is obvious that the writer must be indebted to others for more than to his own observations and powers, but the praise of an easy unaffected style, level to the

occasion, of natural arrangement and of very extended information, belongs to Mr. Crosse. We must say that we perceive with no little surprize and pleasure the ability with which he has brought together almost every thing extant that bears upon his subjects, with a minuteness that is scarcely credible. As our own course of reading necessarily runs in the same track, we may be allowed to pronounce upon this point with some small share of authority, and we cannot commend either the matter and the manner too highly.

It remains for us only to advert to some of the more novel parts, for it would be alike impossible and useless to attempt a further analysis.

The first circumstances that claims our notice are the particular effects which were observed. We have already described many of the grander features in our article on the York Festival,* which coincide with the account given by our author. Amongst those which remain, the first was the effect of the trumpet in "*Sound an alarm,*" and *Martin Luther's Hymn.*"

"The sound of the trumpet, proceeding from nearly the top of the orchestra, appeared as if it descended from the open space of the tower above; and the thrill of awe, not unmingled even with terror, which it produced, was such as we shall not attempt to describe."

The next is upon the subject of the quantity of base necessary to the foundation of a band. Speaking of the performance of Haydn's chorus, *La Tempesta*, Mr. C. says—

"We were also strengthened in the opinion, that productions of this class of art, and especially of modern art, require more power of bass than has ever yet been concentrated, to create an effect equal to that which entered into the imagination of the composer; since not all the weight of double basses, trombones, &c. bottomed on the diapason of the organ, was found sufficient to satisfy the craving of the ear. A similar observation was made with respect to the great Abbey festival of 1791, where the power, nevertheless, was above double that of the York band, and in a more contracted space. We venture, therefore, to hazard an opinion, grounded on the result of the Abbey meetings, and of the Yorkshire festival, (independently of the question as to the placing of the band) and on the failure of all preconceived notions of overwhelming force, that the foundation of an orchestra has never yet been laid with breadth and depth sufficient to realize

* See vol. 5, p. 505, *et seq.*

all the mighty effects which choral music is capable of producing. Towards the accomplishment of this desirable object, few things would conduce more than the restoration of the double bass to its antient dignity and legitimate scale."

This remark is so very important to the composition of an orchestra, that although it will be found to coincide with an opinion given in our former article, with which we were favoured by a gentleman to whose talents the performance is under the greatest obligations, we can but repeat it.

To the narrative of the first evening concert is prefixed a very well digested history of the progress "of instrumental, secular, and operatic music," from the destruction it suffered during the continuance of the commonwealth to the present time. Gleams of the history of literature as connected with music in England also appear, and render it altogether a very amusing and useful epitome.

In the first concert Madame Catalani sung a recitative, "*Pegno piu grato*," and an aria, "*Mio Ben*," concerning the author of which Mr. Crosse expresses some doubts. We have reason to believe the recitative to be the production of Madame C. herself, and the air has so long been published with Pucitta's name, that we entertain little doubt of its being his.

The preface to the oratorio of *the Messiah* is a succinct account of the invention and progress of this species of composition, written in a similar manner to that of the concerts. In the course of his narrative, Mr. Crosse has thrown new light on the assertion of Sir J. Hawkins, "that *the Messiah* was first performed in 1741, and coldly received." Mr. C. gives reasons which render it probable that it was not brought out till 1742, and that it was from the first highly estimated. Sir J. Hawkins however was a man of such determined accuracy, that he rarely if ever hazarded a fact but on good grounds. We can state so much on the most certain authority. Upon the accompaniments of Mozart to *the Messiah*, Mr. Crosse has introduced some able and sound observations, and in an admirable temper. Mr. Crosse also distinguishes Mr. Vaughan's singing "*Thy rebuke*," and the succeeding air, with particular encomium. We have no hesitation not only in enforcing the learned author's remark, but we fearlessly pronounce that his delivery of the former is the *purest* and most elevated example of impassioned recitative now to be heard. While Mr.

Vaughan was a chorister at Norwich, there was a clergyman, a minor canon of the cathedral (the Rev. John Walker), who was gifted with a tenor voice, the most silvery in its tone that we ever heard. He possessed considerable volume, and a degree of sensibility unequalled by any individual with whom we ever were in the habits of acquaintance. His mind was stored with learning of every species, and his reading was far more perfect than it is possible to describe. He was the model, from whom Mr. Vaughan took his first impressions of the elocution of singing, and in "*Thy rebuke*" he certainly approaches the energy of Mr. Walker, and exceeds him in the technical parts, while the manner is the same.

Mr. Crosse has highly and justly commended the style of the several singers. There is, however, great doubt in our minds whether the addition of parts which inseparably attends the progress of time and art, has not impaired the dignity of execution. We know how dangerous it is to trust to early impressions, and the danger strikes us with the more force when we recollect the late failure of Mara, on her re-appearance in England. Not a trace of the great singer could be recognized—no—not a single trait remained. Yet we found her intellect in conversation was as strong as ever, and her opinion of her own performance also as lofty. Can we then be right in supposing that the majesty of singing departed with her? The older members of the profession assure us that we are right, and they, like ourselves, are *laudatores temporis acti*. If so, Mr. Crosse's encomiums must be received with a reservation on this score. Madame Catalani, we are quite ready to admit, is majesty personified, but it is dramatic not orchestral Majesty. It is the *Didone* of the Italian opera seria; Mara's was a combination of purity and dignity, which, according to our reminiscences, has since had no equal. We speak, of course, of the orchestral performance of these astonishing singers.

The following extract contains a curious piece of information :

"The two following anecdotes relating to the *Messiah*, the first of which informs us of the origin of the custom of standing up during the performance of the *Alleluiah* chorus—a custom which we have recently seen described by a musical writer to reverence for the memory of the composer!—are given in the last edition of the *Biographia Dramatica*, on the personal authority of the Earl

of Kennoul, who died in 1787. 'When this piece was first performed, the audience were exceedingly struck and affected by the music in general; but when the chorus struck up '*For the Lord God omnipotent reigneth*,' they were so transported, that they all, with the King, who happened to be present, started up and remained standing till the chorus ended; and hence it became the fashion in England for the audience to stand while that part of the music is performing. Some days after the first exhibition of this divine oratorio, Mr. Handel went to pay his respects to Lord Kin-noul, with whom he was particularly acquainted. His Lordship, as was natural, paid him some compliments on the noble entertainment which he had lately given to the town. 'My Lord,' said Handel, 'I should be sorry if I only entertained them; I wish to make them better.'"

The criticism on the most sublime of all compositions, "*I know that my Redeemer liveth*," introduces the pathetic relation of the death of Miss M. Linley. This anecdote has been so often misrepresented, that we shall quote the passage:

"The mention of this sublime air forcibly recalls to mind, and receives additional interest from, the affecting incident of the death of the amiable Miss Maria Linley, the younger sister of Mrs. Sheridan; who, previously to her last illness, had made arrangements for appearing in public, and promised to rival her much-admired sister. She died on the 5th of September, 1784; immediately, says Mr. Lysons, in his *History of the Three Choirs*, on the authority of Dr. Harrington, after having sung, in the most exquisite manner, the *whole* of Handel's affecting (in her situation most awfully affecting) air of "*I know that my Redeemer liveth*". In the recently published *Memoirs of Mrs. F. Sheridan*, by Miss Lefanu, a prevalent misconception on this subject is rectified in the following passage, for the insertion of which, from its connexion with musical history, the reader will, it is hoped, not think any apology necessary. "The extraordinary story of Miss M. Linley's 'expiring at the harpsichord' is not correct. She died of a fever, and was attended by Dr. Harrington, a gentleman no less celebrated for his medical skill than for his musical abilities. A little time previous to her death, when confined to her bed, she raised herself up, and, with unexpected and momentary animation, sung a *part* of the anthem, '*I know*,' &c. The female attendant described the scene as the most affecting she had ever witnessed. The pathetic and almost super-human sweetness of the notes breathed by the young and lovely creature, who was just departing from them, and the awful hope inculcated in the words of the air she had chosen, contributed to give an appearance of inspiration to this last effort of a voice that had delighted every ear. Dr. Harrington was greatly overcome by the scene, and could only exclaim, 'She is an angel,' as he left the room. Exhausted by the effort, she sank into the arms of her attendant, and shortly afterwards breathed her last."

One of the interesting parts of the book is the abstract of all that is known concerning the composition of "*God save the King*," which Mr. Crosse has given from the volume of Mr. Richard Clark, and other sources. It is indeed the most complete that has ever appeared, though it does not settle the question. We wish the learned author had said a few words upon the eternal repetition of this beautiful composition at playhouses, and indeed at all public meetings, which is not only bringing it into familiarity, but absolute contempt, by rendering it an instrument of party, instead of reserving it as a striking and solemn national appeal upon great and necessary occasions. If this irreverent prostitution of a fine prayer be not speedily corrected, it will soon cease to be felt as it deserves, if indeed the greater portion of its power be not already passed away, by the folly of those who have so continually degraded its nobler uses, by making a parade of their loyalty.

Our article has now run to such a length, that we have only space to mention that the work is decorated with two views of the Minster, when filled with company, exhibiting the patrons' gallery and the orchestra, and with ground plans of the parts of this noble building used on this occasion, and of a new concert-room and suite of apartments which, with a degree of public spirit, coequal with all the rest, has since been purchased, and erected for the public accommodation. The appendix contains an account of the most celebrated organs known, and the public documents respecting the festival, making the narrative complete in all its parts. The work is printed in Royal quarto, and contains no less than four hundred and seventy pages, a great portion of which consists of notes in very small type. We can truly say we know of scarcely any book containing such a concentration of various information upon musical subjects, or so much sound criticism. The modesty with which Mr. Crosse has acknowledged his obligations to those from whose works he has extracted, is no less creditable to him than the unaffected execution of his long and laborious task, a task, be it remembered, from which he derives no other recompence than the reward which attends the consciousness of duty (in this case the obligation was spontaneously contracted) well performed.

We shall conclude our review in the author's own words, which

we doubt not will be strictly fulfilled, and say we entertain the firm belief,

“That to many persons it will be found to afford entertainment, not wholly unmixed with information, respecting a delightful science, which has been too frequently treated in a dry and repulsive manner—that even the professional reader, who requires no guide in the formation of his opinions, will meet with matter illustrative of his art, with which he is not familiar—and that the taste and judgment of the amateur may be invigorated and informed, by perusing and comparing the sentiments of the ablest critics upon some of the most distinguished productions of ancient and modern times.”



Grand Concerto for the Piano Forte, with Accompaniments for an Orchestra; composed by J. Moscheles. Op. 64. London. Chappell and Co.

Fantasia and grand Variations on the favourite Air “My lodging is on the cold ground,” for the Piano Forte, with Orchestral Accompaniments, ad libitum, by F. Kalkbrenner. Op. 70. London. Chappell and Co.

The legitimate concerto is of all species of composition the best adapted to the display of the abilities of a composer, and of the acquirements of the performer. Its three movements afford scope for dignity, pathos, and brilliancy, and so elevated is its character that it may only be encountered by first-rate talent. All concertos, for whatever instrument they are written, are usually composed for the development of the particular style of the artists' performance; this affords the student the means of comparison, of obtaining a knowledge of the peculiarities of different players, and even of tracing their progress in art and their powers of invention. Here then we have before us the latest works of two of the finest living piano-forte players, one of which has passed the ordeal of the first instrumental concert in the world. We do not however intend to enter into any comparison of their relative merits, for even were we to make so invidious an attempt, we should find it as impossible as unpleasant, since

it is allowed by the best judges that never were talents and acquirements more dissimilar in their nature, however equal in excellence, as those of Mr. Kalkbrenner and Mr. Moscheles. Nor shall we enter into a strict analysis of the works themselves, but content ourselves with pointing out their leading features.

Mr. Moscheles' concerto, Op. 64, is in E major; its two first pages are for the whole orchestra, and embrace the principal points of the solo. The subject is contained in four bars and a half, and is forcible and impressive, which latter quality is heightened by the masterly way in which it is treated during the first page. The *passetto* is a sweet and graceful passage, and is first given by the clarinets. The power of contrast is admirably employed at the end of the tutti and beginning of the solo part. The latter gradually dies away in a *rallentando* passage, for which the ear has been gradually prepared, and the solo dashes in with the subject with double effect. The phrases of page 4 are simple in their construction, but capable of all the fire for which the finger of a Moscheles is so celebrated. Page 5 is more complicated; the passage beginning on the second bar of the fifth stave is the most remarkable. The whole of page 6, which introduces the *passetto*, gives ample scope for the cantabile style of performance, and is really refreshing after the brilliancy of the preceding pages. On page 7 however the plot begins to thicken, and demonstrates the power of the player. The cadence is less remarkable for novel passages than for the equality of finger it demands and will confer; it is in itself a fine piano forte exercise. It ends with a shake of twelve bars for the right hand, the other fingers and those of the left being employed in introducing the subject in various forms, and leads into a few very effective bars for the whole orchestra, which conclude the first part. The second solo commences with the subject in G major, modulating into A flat, where it is again given in the treble, the base having a grand running passage, which is afterwards reversed, and leads into C, and thence into E, where after some arpeggio passages of great force, the orchestra again comes in with part of the opening, when we return to the *passetto*, the groundwork of which is retained, but has different *riffioramenti* and modulation. The cadence which works up this second division of the first movement is more decidedly in Mr. Moscheles' style. It chiefly consists of

double notes and triplets, whose rapidity and force can only be appreciated by those who have heard this distinguished performer. The effect with which he throws in the whole power of the left hand is exhibited in the passage beginning on the second bar of the first stave, page 19; the brilliancy of the shakes and the force of the base may be likened to the flash of lightning and the bursting of a thunder cloud.

The subject of the adagio is soothing and elegant, but it has more of the lightness of the andante than of the dignity and pathos which are so decidedly the characteristics of the adagio. There is not much complication in the movement, the passages of shakes in the 22d and 24th pages are the most remarkable. And here we may remark that the shake has perhaps undergone during the last twenty years as great a change in instrumental as in vocal music. Its simplicity is gone, and it is made a means for the display of difficult and cramped execution, rather than of pure and legitimate expression.

The subject of the rondo is the *British Grenadier's March*; the style of the movement is necessarily less bold and commanding than that of the allegro; but what it lacks in dignity it has in spirit and rapidity; the same epithets will apply to the nature of the execution required.

Difficult as it undoubtedly is, this concerto does not leave the student at such an immeasurable distance as do many of the works of this composer. The learner may here find food for the head and the heart as well as for the fingers, for the dignity of the art is supported by the employment of all the attributes of the great style, and whether it be considered as a theoretical composition, or as the vehicle of practical attainment, MIND is the presiding power.

Mr. Kalkbrenner's fantasia is the production of great intellect and of immense mechanical power, and shows that the author has the art of invention and execution in equal excellence. It is somewhat singular, that however eminent a vocalist may become, he is seldom able to produce a good composition, or at least one that will enable him to display his finest attainments, while the instrumentalist depends on himself alone. None but a performer as great as himself can even imagine the difficulties which he invents and overcomes at one and the same moment, and we

question whether Mr. Moscheles could exactly hit off the peculiarities of Mr. Kalkbrenner's execution and manner, or Mr. K. those of Mr. M.

If we may be allowed to estimate the work before us as the precise standard of Mr. Kalkbrenner's powers at the present moment, we should say he had added to his elasticity of finger and wrist.—We draw this conclusion more especially from variations 5 and 6—the former consists of a repetition of the same note four times, at an immense velocity—the latter of octaves in triplets. The neat, rapid, and powerful execution of such passages are some of the peculiarities of this performer's manner, and the dignified yet pathetic character of the introduction, united with the delicacy of such passages as those in the second and third bar of the first stave, page 3, and staves 1 and 2, page 4, may be cited as another not less valuable quality. Mr. K. has given the theme with most of its original simplicity, (the harmony much enriched) until he arrives at the pause near the end, when he introduces a cadence, which is assuredly a satire on his good taste. We are also disposed to quarrel with him for terming the divisions of his piece variations. The subject does certainly occasionally appear, and this is all that can be said. It might with justice have been termed a *fantasia*, because this title implies few restrictions upon the imagination of the composer, we will allow it therefore to be only a mistake in terms; for when we look at the invention and construction of the whole piece, we are almost led to confess it matters little what such a splendid exhibition of the united efforts of mind and industry be denominated.

THE ROYAL ACADEMY OF MUSIC.

THIS Institution has formed the subject of more than one article in our publication. It has indeed, from its commencement, been an object of our earnest consideration, and we may truly say, of our anxious hope. For having recommended the establishment of a national school long before the Royal Academy began, upon the sincerest conviction of the utility of such a college of musical education, we may fairly be accounted to have spontaneously pre-engaged ourselves as its advocates, should the details of its management appear to promise those advantages which we anticipated from such a design. It was therefore with sincere regret that we perceived at the outset errors which threatened its very existence—we commented freely upon them—we pointed out the parts that must be amended, and we fortified our argument by some calculations. These errors, it will be recollected we stated, lay chiefly in two particulars—first, in the magnitude of the establishment, and secondly in the danger to be apprehended from the introduction of so large a number of musicians into all the branches of the art, as the Academy would send forth by the scheme first promulgated. The first, if persevered in, would be found we predicted to crush the institution by its own weight—the last would necessarily produce not only great alarm and great opposition on the part of the profession, but would not less certainly create much misery, should the number of professors be too hastily or largely augmented.

Time, the grand test of all experiments, has borne out our reasoning with regard to the management of the establishment. The whole plan has been reduced, the number of pupils is lessened to one-half what was first proposed, extra-students have been excluded, and the dangers to be apprehended from overstocking the profession thus done away. One material alteration, however, attendant upon these changes has been in the sum paid by the parent for the education of his child, which has been raised to forty pounds per annum. All these circumstances have been stated in our previous articles, together with others which have hitherto had

an injurious influence against the exertions of the Committee. Those who have considered these objections will still feel how much is due to them. Our comments were directed to assist, not to embarrass the proceedings of the Directors of the Academy. In the same spirit we shall now endeavour to shew what have been the practical results, and what is the present state of the pupils and the institution.

At the outset of our investigation we can but do justice to the ardour and attention of the Committee. In these essentials it is impossible they can be exceeded. Scarcely a day passes without some one or other of them visiting the Academy. They are never-failing in attendance at the ordinary and extraordinary calls of the board; they are seldom absent from rehearsals, and their presence, superintendence and encouragement* of the studies of the pupils are constant, vigilant and kind. This last fact we learn, not only from general report, but from enquiries privately made amongst the pupils themselves, who speak of the affability of the several members of the committee, with the enthusiastic delight that impresses young and susceptible minds. Nor are they less grateful to the professors and the heads of the house. These satisfactory demonstrations of intention can but be agreeable to the subscribers, the parents of the children, and the country, while the improvement which the system has already undergone gives additional proof of the wishes of the Committee to avail themselves of the best plans of instruction. They themselves alone perhaps can justly appreciate the difficulties with which they have contended, and those which they still have to overcome.

It is our present purpose, as we have stated, to afford the public a view of the practical results of this attempt to exalt the character of the art, the profession, and the national taste by an academic foundation. But as the changes which have been made in the details of the management are considerable, it will give the clearest insight if we submit an exact portraiture of the state and discipline of the Academy, as they now stand. Any other mode of procedure might perhaps tend to confound and cloud the existing brighter

* Sir George Warrender, we understand, has lately presented Blagrove with a violin selected for him by an eminent professor, at the price of fifty guineas, as a reward for his industry and attainments. We are happy to record so noble an instance of liberality.

prospects with the early obscurations which hung over the institution in its first establishment. We shall therefore give the list of the pupils, the list of the professors, and the daily course of instruction, preparatory to any comment which these details may suggest.

GIRLS.

Baxter, Margaret Sarah
 Bellchambers, Maria
 Bellchambers, Julia
 Bromley, Charlotte
 Chancellor, Mary, *Sub-Precep.*
 Collier, Susannah
 Dickens, Frances Eliz.
 Ferguson, Sarah
 Foster, Caroline
 Goodwin, Olive
 Grant, Andalusia
 Hervé, Emma
 Palin, Josephine
 Porter, Catherine
 Price, Mary Ann
 Riviere, Ann
 Shee, Eudisia
 Watson, Eliza

BOYS.

Blagrove, Henry G.
 Brett, D. H.
 Daniells, W. M.
 Devaux, Alfred
 Dorrell, Wm.
 Ferguson, Alexander
 Harrington, Thos. John Edw.
 Holmes Wm. H.
 Loder, Andrew
 Lucas, Charles, *Sub-Precep.*
 Mawkes, Thomas
 Mudie, Thomas M.
 Nielson, Edwin J.
 Packer, Charles S. *Sub-Precep.*
 Phipps, W. H. *Sub-Precep.*
 Pye, Kellow John
 Seymour, C. A. *Sub-Precep.*
 Stohwasser, Ferdinand W.
 Topliff, Robert

THE PROFESSORS EMPLOYED ARE,

For Harmony and Composition	Dr. Crotch
Assistant Professor	Mr. Lord
The Piano Forte	{ Mr. J. B. Cramer
	{ Mr. Potter
	{ Miss Adams
Assistant Professors	{ Mr. Beale
	{ Mr. Haydon
Singing	Signor Crivelli
	{ Mr. F. Cramer
The Violin	{ Mr. Spagnoletti
	{ Mr. Lindley
The Violoncello	Mr. Bochsá
The Harp	Mr. Stohwasser
The Clarionet	{ Mr. Nicholson
	{ Mr. Stohwasser
The Flute	Mr. Mackintosh
The Bassoon	Mr. Platt
The Horn	M. Rüngeling
The Double Drums	{ Signor Caravita
	{ Signor Cicchetti
The Italian Language	Mons. Finart
Dancing	Mr. Goodwin
Writing Music	

Hrs.	Monday.	Tuesday.	Wednesday.	Thursday.	Friday.	Saturday.
7 to 8	Prayers. Eng. Less.	—	—	—	—	—
8 to 9	Breakfast & Recreation	—	—	—	—	—
9 to 10	Singing, p. f. teaching, & practice	p.f. taught, reading, practising	Composn. p.f. teachg. and prac.	Singing taught, prac. &c.	p. f. teach- ing, read- ing, &c.	Composi- tion, prac- tice, &c.
10 to 11	The same	The same	The same, reading, prac. &c.	The same	The same	The same
11 to 12	Singing, practising, &c.	Singing taught, and practising	Tuning taught, prac. &c.	The same	Singing taught, prac. &c.	Practising, &c.
12 to 1	The same. Recreation	The same	Score taught, reading &c	Practising, &c. recreation.	The same	Tuning taught. Prac. &c.
1 to 2	Dinner.	—	—	—	—	—
2 to 3	Hp. teach- ing, prac- tising, &c.	Preparing for dancing and prac.	Half Holiday	Hp. teach- ing, prac- tising, &c.	Preparing for danc- ing. Prac.	Rehearsal
3 to 4	Practising, working, reading, ci- phering &c	Rehearsal		Dancing, practising, &c.	Italian taught.	
4 to 5	The same. Piano forte			The same	Practising, working, reading &c	
5 to 6	Do. with Composition	Tea		p. f. teach- ing & com- position	The same. Tea.	
6 to 7	Do. Piano forte teaching	Dancing		The same p.f. teach- ing	Dancing and Practising	
7 to 8	The same, with Italian	Dancing		By Mr. Beale and a Sub Profes- sor	The same	

From 8 till 9, Scripture Reading and Prayers.

Hrs.	Monday.	Tuesday.	Wednesday.	Thursday.	Friday.	Saturday.
6½ to 7	Prayers. Practice	—	—	—	—	—
7 to 8	Scholastic Instruction	—	—	—	—	—
8 to 9	Breakfast. Practice	—	—	—	—	—
9 to 10	Lesson in Harmony & Composition	Italian Singing	Lesson on Violoncello	Lesson in Harmony and Comp.	Lesson in Italian Singing	Lesson on Violoncello
10 to 11	Lesson in Harmony, Composition, & Oboe	Less. in Ital. Singing, on Violin, and Clarinet	Lesson on Violin. Lesson in Harmony	Lesson in Harmony, &c. and on Oboe	Less. in Ital. Singing, and on Clarinet	Lesson on Violoncello and in Harmony
11 to 12	Lesson on Horn.	Lesson on Clarinet, and Prac.	Lesson in Harmony, &c.	Lesson on Horn	Lesson on Clarinet. Practice	Les. in Har. &c. and on Violin
12 to 1	Scholastic Instruction	—	—	—	—	—
1 to 2	Dinner	—	—	—	—	—
2 to 3	Practice & Lesson on Trumpet	Orchestra Practice	Practice	Practice	Lesson in Italian	Orchestra Practice
3 to 4	Practice		Recreation	Practice	Practice	
4 to 5	Lessons on Piano and Violin			Lessons on Piano and Violin	Practice	
5 to 6	Lessons on Piano and Violin	Recreation		Lessons on Piano and Violin	Recreation	
6 to 7	Supper. Scholastic Instruction	—	—	—	—	—
7 to 8	Scholastic Instruction and P. F.	—	—	—	—	—
8 to 8½	Lesson on Piano, and Practice	Lessons on Violin, Vllo. and Practice	Practice	Lesson on Piano, and Practice.	Lessons on Violin, Vllo. and Practice	Practice

Prayers.

Whatever the unremitting exercise of talent can effect towards the production of musical ability, may be expected from a course of study, which it appears employs almost every hour of the pupil's time, leaving no more for relaxation (and perhaps by some it will be thought hardly enough) than health of mind and body imperatively requires. Habits of severe attention must be thus engendered.

The defects of character which have hitherto depressed the practical musician in the public opinion, have been a laxity of morals and the want of literary attainment. The first objection has been too often drawn from exceptions which some of the highest artists have exhibited, and the scandal which these exalted culprits have brought upon the profession, has been extended generally and very unjustly to the great body of its members. This prejudice is however gradually wearing away, and we trust the exceptions will be more heavily marked by the proscription of the bad from the notice of society, while the praiseworthy will derive a new motive to virtue in the regard of the good and wise. With respect to intellectual attainment, we are afraid the contrary is the fact. Hitherto there have been a few and very splendid exceptions to the general rule of neglected education, while the majority of musicians absorbed entirely by the practice of the art, have disregarded those studies which should always be called in to second the impressions musical talent may make. To apply these facts to the subject before us, the Committee, it is plain, have not lost sight of either of them, and in the selection of the superintendent of the boys, the Rev. J. Miles, a clergyman of the Church of England, and of Mrs. Wade, the superintendent of the girls, the daughter of Dr. Langford, late of Eton College, the widow of a Colonel in the Army, and a gentlewoman whose dispositions, temper, and acquaintance with good society, justify the choice that has fallen upon her, they have placed the basis of character upon the surest foundations, since the students will enjoy the advantage both of precept and example. It should never be forgotten that a genius for the arts implies a fine sensibility, and a consequent susceptibility to danger, which scarcely appertains to any other class or condition. Hence the strong necessity for guarding this sensibility by religious and moral principle even more strenuously if possible than in the ordinary

circumstances of life. And the office of tuition becomes the more delicate, inasmuch as it is indispensable to preserve the antagonist faculties both of the judgment and the imagination in their utmost vigour—the one being the rule of conduct, the other the guide in art. For the former the Committee have provided not only in the hours set apart for religious instruction, but by the continual power which is afforded to those who are at once the tutors and the companions of their pupils—for there are no means of confirming youth so stedfastly in the purposes of an honourable life as those which hourly and confidential association bestows. There does however still appear to us a want of provision for that superior kind of knowledge which it is the province of such an institution to engraft amongst its pursuits. We are to suppose that the early rudiments of education have been instilled before a child is sent to such a school of art. In the absence therefore of a clear understanding of the term “scholastic instruction,” we venture to suggest that a few of the hours devoted to practice might be advantageously transferred to lectures upon language, poetry, elocution, and upon the philosophy of the fine arts.—Such demonstrative abridgements of literature and science open passages through which the mind discerns and attains the higher objects of its pursuit, more readily than by years of mere technical drudgery; nay, even the general period of practice is much abridged by such assistances. We know how difficult it is to find competent persons to give such lectures—but such are to be found. The formation of a suitable library ought also to be made a more prominent object than it appears to be. We can easily anticipate the reply the Committee will make to these demands. They will say and truly that money and time are both required to effectuate these desirable purposes. We would then aid them by endeavouring to impress upon all those who wish to forward an institution which aims at placing virtue and ability at the very source of provisions for the increase of our innocent delights, how much these objects may be promoted by donations of books,* as well as by subscriptions applicable to these especial ends.

* In the King's Library at Buckingham-house there are several copies of Arnold's Edition of the Works of Handel. There they lie, cumbering the room as mere waste paper. The donation of a copy to the Royal Academy would be a most useful present.

We have already observed that the course of study employs all the hours of the children. It must however serve to illustrate the intentions of the Committee and display the judgment of the professors, to state, that the music submitted to the pupils is of the most classical description. This is a matter of the greatest possible importance, for if the formation and polish of taste depends (as it must depend) upon the materials submitted to the mind of the scholar, the continual study of only the finest and purest models will absolutely prevent the assimilation of vulgar ideas. In this respect their musical impressions are formed like the language of those fortunate children of high birth, who accustomed to good society and elegant conversation from the cradle, may be said to be almost naturally imbued with the notions, habits, and expressions of superior condition; and although that combination of the faculties which is called genius cannot be created, yet where genius exists, it thus enjoys opportunity to combine with the advantages of education, and to receive all the exaltation it can derive from the fairest nurture.

Nor is this all. By the care of the Committee and the kindness of the Noble Directors of the Antient Concert, the pupils of the Academy are permitted to be present at all the rehearsals of those correct and classical performances, and the present lessee of the King's Theatre, Mr. Ebers, has indulged the girls with boxes and the boys with free admissions, whenever it has been thought right to apply for them. Thus they not only study in the best schools of art, but they have constantly before their eyes and ears the finest examples of the maturity of the choicest talents both in the orchestra and the theatre.*

The practice which may be considered as leading to technical excellence, we must not omit to remark, is bottomed in a thorough knowledge of the science. To the principal, Dr. Crotch, is committed the care of instructing in Harmony, and it will be seen by the plan how much time is given up to learning the rules of Com-

* We have heard that the Committee of the Royal Academy asked permission of a celebrated public institution for a few of the eldest and best instructed of the children to sit in the gallery during the musical lectures there delivered. The request was refused; it must of course have been upon the ground of some positive law—no other reason can afford an adequate excuse for an exclusion so illiberal and so unworthy a scientific society. The sooner such a law is modified or abrogated the better.

position. Such a course, it will be acknowledged at once, is the way to make at least correct composers, sound practical musicians, and skilful teachers. Thus is supplied most of what theoretical and practical education can bestow—talent must do the rest.

We come now to the means by which study is connected with performance. On entering the Academy, the pupil (or parent) has the liberty of choosing the instrument to which he wishes to devote his attention. With this choice the Academy never interferes, unless a manifestly better direction of time and ability can be pointed out. But as the desire to acquire a knowledge of those instruments which are the most likely to lead to rank and emolument in the profession would produce an uniformity fatal to some of the best purposes of the school, every boy is taught to perform on some other, and it is thus the diversity necessary for orchestral practice and combination is obtained at the same time that the knowledge of the pupil is extended, and he is enabled to take some part in a concert. We have lately attended the orchestral rehearsals and the public performances, and it is but justice to admit the progress of the students. The precision cannot be too much commended: they play well in tune, they take up the points, observe the pianos and fortes in their various gradations, and exhibit so much intelligence in all the parts of their performance, that it is impossible not to perceive that such instruction and such practice must make fine musicians. We have rarely indeed witnessed a more interesting spectacle than this young band. At one of these rehearsals an overture, the composition of Phipps, was played with admirable precision. The style of Haydn had obviously caught the aspirant's fancy; consequently his production is in the manner of that master, but it is highly creditable. Indeed it is no small honour to a lad of sixteen that any thing he could produce can be endured in juxtaposition with such symphonies as those of Haydn and Mozart. But we can truly say the overture afforded us great pleasure. Lucas and Mudie have also written overtures of much merit. Of the concerto playing, upon the several instruments, we may speak in almost unlimited terms, taking, as we necessarily do, the allowance for the age and period of instruction. Several of the pupils are now admirable performers. The Committee of the Academy

distinguish the meritorious by an annual distribution of prizes, which the pupils afterwards wear at the public performances.

Agreeably to the rules, rehearsals take place at two o'clock every Saturday, and once a month there is a public concert* at the Academy. We shall now give two or three of the bills. The selections will shew what even judicious masters think it prudent for the pupils to attempt—and such men are not likely to put their reputation to the hazard: of their success indeed we have already taken upon ourselves to speak, and we may safely appeal to all those who attend these performances to ratify our opinion.

SATURDAY, FEBRUARY 5th, 1825.

PART I.

Symphony in D	<i>Haydn</i>
Quartetto—Misses J. Bellchambers, Porter, Watson, and C. Lucas—"Sento in petto un freddo gelo"	<i>Cimarosa</i>
Solo, Violoncello—C. Lucas	<i>Romberg</i>
Serenata—Misses Grant, Bellchambers, C. Lucas, and C. S. Packer—Harp, Miss Shee—Horn, W. M. Daniels—"Oh notte"	<i>Paer</i>
Concerto, Piano Forte—Miss Chancellor	<i>Dussek</i>
Sestetto—Misses Porter, Grant, Chancellor, J. Bellchambers, C. Lucas, and C. S. Packer—"Sola, sola"	<i>Mozart</i>

PART II.

Symphony	<i>(Jupiter)</i>	<i>Mozart</i>
Quartetto—Voice, Miss J. Bellchambers—Piano Forte, W. H. Phipps—Violin, T. Mawkes—Harp, E. Nielson	<i>Moscheles, Mayseder, and Bochs</i>	
Duetto—C. Lucas and C. S. Packer—"Vanne deh lascia, oh Dio!"	<i>Paer</i>	
Overture to <i>Der Freyschutz</i>	<i>Weber</i>	

SATURDAY, MARCH 5th, 1825.

PART I.

Symphony in D	<i>Mozart</i>
Quartetto—Misses J. Bellchambers and Porter, C. Lucas, and C. S. Packer—"Non ti fidar"	<i>Mozart</i>
Symphony Concertante—Two Violins, H. B. Blagrove and C. A. Seymour	<i>Winter</i>
Trio—Misses J. Bellchambers and Watson, and C. Lucas—"O dolce e caro istante"	<i>Cimarosa</i>
Fantasia, Harp, with Orchestral Accompaniments, Miss Shee	<i>Bochs</i>
Sestetto—(<i>Finale of the 1st Act of Il Matrimonio Segreto</i>), "Tu mi dice"—Misses J. Bellchambers, Grant, Chancellor, and Watson; Chas. Lucas and C. S. Packer	<i>Cimarosa</i>

* For a report of the first see vol. 6, page 80.

PART II.

Overture (MS.)	C. Lucas, <i>Pupil of the Royal Academy of Music.</i>
Duetto—Misses Grant and Porter—"Su l'aria"	Mozart
Concerto, Piano Forte—Miss Dickens	Woelff.
Trio—Misses J. Bellchambers and Watson, and C. Lucas— "Mi lasci o Madre amata"	Winter
Overture to <i>Anacreon</i>	Cherubini

SATURDAY, APRIL 9th, 1825.

PART I.

Overture in C, No. 10	Haydn
Coro, "Tacete ombre"	(<i>Il Cid.</i>) Sacchini
Concerto, Piano Forte—T. M. Mudie (Pupil of Mr. Potter)	Beethoven
Quintetto—Misses Watson, Porter, Chancellor, and Charles Lucas and C. S. Packer—"Ilm, hm" (<i>Il Flauto Magico</i>)	Mozart
Trio, Violin, T. Mawkes—Viola, W. M. Daniells, (Pupils of Mr. Spagnoletti,) and Violoncello, C. Lucas, (Pupil of Mr. Lindley)	Rolla
Finale to the First Act of <i>Il Tamcredi</i>	
"Ciel! che intesi"	Rossini
The principal parts by Misses J. Bellchambers, Chancellor, Watson, Porter, Charles Lucas, and C. S. Packer.	

PART II.

Overture	(MS.) T. M. Mudie, (<i>Pupil of the Royal Academy of Music.</i>)
Introduction and Quartetto—Miss J. Bellchambers, Porter, Grant, and Watson—"Oh stelle soccorso"—(<i>Il Flauto Magico</i>)	Mozart
Grand Variations, Piano Forte—Miss Goodwin, (Pupil of Mr. Beale), with Orchestral Accompaniments	Moscheles
Quartetto—Misses J. Bellchambers, Porter, Grant, and C. Lucas—"Sento in petto un freddo gelo"	Cimarosa
Overture to <i>Preciosa</i>	Weber

However good the general selection in these bills may be, there is one attendant fact so palpable, that it cannot fail to draw down observation—which is, that there appears no provision for the cultivation of English singing. English instrumental music must we apprehend be given up, for in point of fact there can hardly be said to be any. We feel that we are now touching upon very delicate not to say very dangerous ground; but as our enquiry is after truth, we are not afraid to look her in the face. English singing cannot be said to be cultivated in the academy. This is certainly matter of reproach in an institution purporting to be national. But before we cast the censure, let us endeavour to find out where it ought to lie.

"The English have no school of singing" is now so commonly said, that the universality and the very customary familiarity into which the maxim has grown, may be taken for the proof of its truth. One of the chiefest objects of a National Academy we conceive to be to remove this stigma. If then we see no provision made for at least commencing the work,* the Directors can hardly escape animadversion. It is perhaps the peculiar praise of the professors of the French Conservatory, that they not only send out good musicians, but they have almost perfected a code of instruction of their own. Nearly every branch of musical science has been treated expressly by them for the purposes of forming the school and for the use of their country; and although we must not forget that the Royal Academy of England is in too infant a state to do more than plant and nourish the hope that a similar consummation may hereafter await its maturity, we must nevertheless adhere to the fact—there is no appointment of any professor to teach English singing. Let us go a little deeper into the probable causes.

The world is very apt to judge, and indeed must always judge by results. Now it is curious that there is scarcely an instance of a singer rising to pre-eminent distinction who was the pupil of an English master.† Such a fact may not indeed be quite independent of the leaning to Italian tuition that pervades this country, but it is nevertheless very striking, and particularly when it is coupled with the admission that two of the greatest singers the world ever saw, Braham and Billington, were both natives of England. This speaks sufficiently for the natural endowments of the English. We are not now enquiring into the causes; we merely state the fact. Of late, Italian has obtained much more predominance amongst us, for reasons which have been too often urged to need repetition here.‡ Indeed it is evident, not only that by far the greater quantity of the music

* At the last concert, on Saturday, June 4, the duet and chorus, "*By thee with bliss*," from Haydn's *Creation*, was performed in an exceedingly creditable manner. As this concert took place after the text was written, and indeed in the type, all we can do is to acknowledge the fact in this manner.

† Harrison, Mrs. Salmon, and Vaughan, are exceptions—but these were formed by hearing. Bartleman made himself and created a style but not a school of his own. No school, we will venture to aver, could subsist upon his principle of forming the tone.

‡ See vol. 1, page 39.

sung is Italian (there is a considerable proportion even in the bills of the Antient Concert), but that a singer is expected to be able to execute in all styles and almost all languages. Latin, Italian, and French, as well as English, are to be commonly found in the schemes of our concerts. Now, so long as it is held that the Italian is the legitimate source of vocal art and may lead to the English, but that the English will never lead to the Italian manner, the preference to Italian teachers (not however the exclusion of English) is sufficiently if not satisfactorily accounted for. All these things throw great difficulties in the way either of bringing back or of reforming the public taste. We mention them in common fairness to the Committee. Again it must necessarily happen, that the elementary part of tuition must be communicated according to one uniform system; there would else be a confusion which would be fatal to the formation of the voice. If so, the rudiments as communicated by the Italians are generally admitted to be preferable, because so few English masters have the courage to propose or to persevere in a course which apparently absorbs so much time, without the production of those perceptible results, which are looked for generally but with too much impatience.* These are all strong reasons for the employment of the foreign method. And there is one other which we presume has operated more strongly than all the rest with the Committee—the difficulty, not to say the impracticability, of finding an English master of eminence who would consent to give up so much time as is required for the instruction of so large a number of pupils. In the original list of professors, which consists of upwards of forty, there are no more than *two* nominated as teachers of English singing, while there are no less than seven of Italian, and neither of these two gentlemen (Sir George Smart and Mr. Hawes) could we imagine be induced, from their other important engagements, to undertake the task of constantly instructing the academy. When we look over the list of honorary members, we find it no less difficult to escape from the embarrassment, though there are not fewer than twenty teachers of repute. The truth perhaps is, that from the collision between the institution meditated by the Philhar-

* It is not too much to assert that there is not now an English singer in London who does not sing in the throat—some indeed very slightly, but all more or less.

monic and the academy in the outset of the undertaking, as well as from the magnitude of the original plan and the subsequent dismissal of the Board of Professors, there has been a reluctance on the part of the English profession at large, to engage in the support of an establishment which had obviously to feel its way to security; thus while foreigners have assisted with ardour unequalled in the prosecution of the design, the English artists have stood aloof. If such be the fact, and we really believe it to be so, the Committee can hardly be blamed for a deficiency which it seems next to impossible for them to have surmounted. The extenuation will be readily admitted. But it is nevertheless, we pronounce, imperative upon them to remove all such cause of complaint; for it is neither more nor less than a reproach to the Directors, the English profession, and the institution, that a national school should be without a teacher of English singing. And we must add, that nothing can so effectually undermine the approaches to the improvement of a national taste, as thus to abandon the first progeny of such an establishment to foreign composition and foreign instruction, which must inevitably fix a predilection that can never in after-life be changed. We beg to have it observed, that we are not insisting upon an English code to the exclusion of a full and competent understanding and appreciation of foreign excellence. By no means. We advocate only national instruction in a national school, with a view to the advancement of a national state, not only as respects composition but as regards performance. There are other incontrovertible objections to the entire devotion of English pupils to Italian singing.* Let us not however be misunderstood with respect to the principles upon which the Academy is proceeding. We think they have acted very judiciously in commencing with the Italian method of forming the voice. Mr. Crivelli, the teacher selected, is an excellent master. His system is very judicious, and he pursues it in the same spirit, attaining his end by the gentle and gradual operation of well-conducted practice, rather than by force; he is uncommonly attentive, and his temper (a capital point in a master) is admirable. We would by no means be thought to hint at superseding him. On the contrary, that there are few teachers

* See vol. 6, page 14.

so capable, the progress of his pupils sufficiently evinces—and we repeat, that the most certain way to form a good English school is to adopt the Italian mode of rudimental instruction, and engraft the subsequent practice on this stem. But an English master is as necessary to our vernacular manner as an Italian to form the Italian manner of singing. Our observations therefore are to be understood as entirely without prejudice to Mr. Crivelli, or the method he pursues, or to the plan of making the Italian the elementary introduction to English singing. They relate simply to the after-formation of the pupil to the English manner and to fine English elocution in singing.

And while we are upon this branch of the subject, it must be sufficiently obvious that our objections can only be fully met by a more cordial co-operation of the heads of the English profession with the views of the Committee. To this end it is greatly to be wished that some of these artists, with that patriotic desire for the establishment of a national claim to musical ability, as well as with the zeal for the promotion and encouragement of their art which we know many of them feel—it is greatly to be wished, we say, that they would attend the concerts of the academy, discuss the merits of the performances freely with the Committee, and assist by the influence of their counsels and experience the ardour of the framers of the institution. The earnestness and readiness with which these gentlemen hear any suggestions for the benefit of the establishment, are beyond all question. They listen with the eagerness and attention that a parent in private society lends to those who are justified by experience in giving advice, when they speak upon a subject so near his heart as the education of youth. It is with a feeling as intense in regard to this favorite but national object, we can assure the members of the profession, that the Committee are found to consider whatever falls from persons who appear to interest themselves in the welfare of the academy. Need we hint that nothing can be more honourable to musicians of rank in the country than to manifest such an interest in an affair so momentous to their art, and to the rising generation of artists, and to the country at large?

It is frequently urged in vindication of the predominance of Italian music, that there is a miserable paucity of English compositions. While we admit that the English composers have scarcely

kept equal pace with foreign progression, we cannot assent to the general justice of the remark. Purcell, Handel, and Arne afford, we say it without hesitation, the very best foundations on which the great style of English singing can be built, while beautiful though isolated specimens of writing are to be found in the productions of the subsequent period, both dramatic and general. If the Italian and German schools have the advantage even in exciting voluptuous sensation, to move the lofty affections is the peculiar praise of the English composers. Simplicity, purity, and majesty are their proper and unalienable attributes. But who can wonder that English genius should be checked and chilled, when the patronage of the highest orders of the country is so wholly directed to the Italian opera, and consequently to the foreign school? Only let the almost necessary depression of the English dramatic school from the exclusive patronage of the King's theatre be contemplated, and who can wonder at the state of our dramatic music? Nor will this reproach be abated until the nation be brought as a nation to appreciate the value of opera, properly so called. To originate and to cherish such a taste then the endeavours of the Royal Academy might be directed with the greatest national advantage.

The Academy labours under the impediment, that it can rarely enjoy any but treble voices, since at the period at which the young men quit the establishment* the voice is seldom so settled as to be capable even of formation. Male singers the academy therefore can seldom possess. At present there are eighteen girls, and although we understand the selection to have been made from one hundred and twenty candidates, with no other bias than what was given by the aptitude of the applicant, there are few voices of superior excellence among the students. In estimating the state of the institution this circumstance must have its due consideration. Allowance must also be made for the tender age of the pupils—an age at which the mind is rarely sufficiently formed to aid the voice

* "No student shall remain in the academy, and at the charge of the institution, beyond the age of 18, but the sub-committee may allow such students as may think fit to continue to receive instruction from the masters of the establishment after that age, provided they continue the yearly payment they have made up to that period."—*Rules and Regulations of the Royal Academy of Music.*

in the production of those effects, without which the hearer of cultivated taste is not to be satisfied by any degree of technical precision. Conception and execution, energy, pathos, and facility are requisites never to be found before the age of sentiment, and which generally commences at a later period of life. Much acquaintance with the progress and the state of improvement in singers then is required to enable any one to estimate the quantum meruit assignable to students in almost every early stage of the art. These children are only to be judged as progressively advancing, and most of them appear to us to possess a very respectable share of technical acquisition; such a share indeed as must qualify them far beyond musicians as commonly educated for the task of instruction, if not for public performance—the former being the situation where, it is easy to perceive, most of them will find the best sphere for the employment of their abilities.

We are next to speak of the finances of the establishment, and we commence our exposition in the most sincere hope that it will induce the public at large to patronize the institution. We regret to understand that the annual receipts from permanent subscriptions are still at least a thousand pounds below the disbursements. We shall avoid the more minute details, which being open to the inspection of every subscriber, are thus under a superintending power, which is found by the experience of all other public institutions to be best protected from waste or peculation by such continual supervision. We shall therefore come to the statement at once.

DISBURSEMENTS—1824.

	£.	s.	d.
Musical Instruction	1688	9	0
House-rent and Taxes ..	432	5	2
Salaries and Wages	520	0	0
Household Expenses	960	0	0
Coals	100	0	0
Extraordinaries	250	0	0
	<hr/>		
	£3950	14	2

It is peculiarly important that the profession, as well as the public at large, should lend their whole observation to the cost of educating a child to music, as this appears to be a matter much misunderstood. For the purposes of a clearer elucidation we

shall sub-divide this account into the following analysis of its parts:

40 Pupils for Musical Instruction, at per each	£.	£.
Board	42	1680
Expence of Establishment, including House-		
rent, Salaries, Wages, &c.	24	960
Contingencies	34	1360
	<hr/>	<hr/>
	£100	4000

Some very momentous inferences appear to be deducible from this abstract. It seems that the mere instruction of each pupil costs about forty guineas per annum. We know not whether the masters receive a fixed salary, or are paid according to the number of pupils, but it is sufficiently apparent that the benefit to the scholar is amazingly great. Each pupil enjoys lessons in four different branches of the art—viz. singing, playing on two instruments, and composition. The ablest masters are employed, not one of whom would charge less than half-a-guinea per lesson out of the Academy, and some of them a guinea. Thus taking the lowest computation, a pupil of the Academy enjoys at least five times as much benefit as their whole payment for board and all the other advantages they possess would purchase, in the article of musical tuition alone! And besides the knowledge they gain from mere tuition, they have all the advancement which emulation, orchestral practice, and hearing the finest concerts of the Metropolis, bestow. We would especially direct the views of the profession to this point. To them it is most important, because it proves how impossible, how utterly impossible, it is for any scheme of private musical education to equal that of the Academy, and at the same time what various other desirable circumstances accompany this the first desideratum. When we consider how the manners and the minds of the pupils are formed—when we perceive, not the comfort alone, but the happiness which appears to pervade the school, proceeding from the almost parental care of the committee and of the superintendants, and the introduction into life that follows in the train of blessings thus bestowed, we can conscientiously declare, that had we a child to educate to the profession of music, there is nothing we should so devoutly desire as its admission into the Royal Academy. To the public at large

we must also point out how much security to themselves and their children they may purchase by supporting this institution. For it is not the mere practical purposes of art that the committee has in view, or that the Academy effects. It is the full and complete execution of a philosophical endeavour to raise a class of persons in morals, in manners, and in mind, who have now much and frequent access to domestic circles—it is the realization of a theory by which one whole profession, hitherto little distinguished for any thing beyond the exercise of their technical skill, is to be reared in the knowledge and fulfilment of those duties and the acquirement of those accomplishments which truly dignify human life. And never be it forgotten—that to this class of persons is now committed the instruction of our offspring in an art, which, while it adds to their happiness, at the same time increases their sensibility, perhaps more than any other study. The dispositions, habits, and manners of those, therefore, to whom such a care is entrusted, are of the utmost importance to the happiness of the families to whom they are introduced, through the perceptions of the individuals for whose instruction they are engaged. And as music is now cultivated in England, it is not too much to say, that the consequences are nothing less than of universal interest.*

But while the musical advantages are so considerable as forming the most prominent object of the establishment, the assistances to other attainments are scarcely less, though they are subordinate. Italian, as intimately connected with music—dancing, as necessary to an elegant demeanour, are regularly taught. And here it is that we again encounter the scholastic discipline, which, to be applied properly, must be applied to the higher branches of intellectual instruction. Most of what is commonly learned in schools,

* Those who have not attended minutely to the diffusion of music are little aware how thoroughly it now permeates society. The immense number of piano fortes made, and as they are so much used, subsequently falling to very low prices as the old are replaced by new, renders this instrument accessible to almost every class. We know an obscure yard or court, as it would be called in London, in a city distant from Town, where there are almost as many pianofortes as there are houses, and on the opposite side of the street lives a female, whose occupation it is to teach at sixpence a lesson! Throughout the kingdom there are hundreds of such teachers of the various instruments and of singing, whose names are of course wholly unknown to any above the rank of their pupils. The increase of choral societies also marks the wide cultivation of musical talent.

we repeat, ought to have been acquired by the pupils of such an institution before their admission, and it is no difficult matter to predict, that the committee will shortly see the utility of making this one of the rules of admission, upon the simple principle that children of so tender an age as is implied in the ignorance of the rudiments of English education, are hardly subjects upon whom to expend the extra sum required during their stay in the Academy. Music and the higher branches of knowledge especially connected with this main pursuit, are sufficient to occupy their minds, and ought only to be taught in such a college of art. We repeat that all the previous steps should have been surmounted before admission, whether the most advantageous plan of instruction or the proper œconomy of the finances be regarded. To teach children to read, write, or cypher, should form no part of the exercises of a school in which the maintenance and education of each pupil costs the public a sum which amounts to double, nay treble the charge of good schools for such purposes, over and above the amount paid by the parents. It must no doubt enter into the views of the Committee to retain pupils only so long as is indispensable to their attaining a certain degree of knowledge—and whether the pupil commences his studies before his understanding be sufficiently formed, or remains in the Academy after he has reached that point of comparative perfection, it is alike a waste or at least an injudicious employment of the money entrusted to their care. It may perhaps be recommended, and indeed we understand the subject is already under consideration, that the pupils be not discharged at so early an age as eighteen. At such an age, youth would often be urged as an objection against the discharged pupil who might offer to teach, and thus an impediment of fatal effect arise. If then the age of reception was placed a little later, and the termination of study also proportionally protracted, it would not only enable the pupil to study with better advantage, but assure the fixity of his habits, and give a due confidence both to the young musician and to his employers. We consider this school principally as the nursery of teachers—but it matters little as to this point whether they become public performers or instructors—the same results—more matured character and more decided confidence—would attend the alteration we venture to suggest. It appears also to

be absolutely necessary that the Academy should issue a diploma or certificate to those pupils who have duly accomplished the period of study required. If this be not done, it will open the door to deception in various ways. Pupils may be entered for a time only to enable them to say they were educated at the Academy, or they may be improperly removed.* A regular examination, and the grant or refusal of the diploma, should terminate the career of every student. We are given to understand that such an arrangement is in contemplation. Indeed we believe a vote has already passed the direction for a revision of the laws—when those parts which are found by experience to be redundant may be lopped away, and other regulations which a nearer acquaintance with the subject has shewn to be necessary are to be added. Much benefit will accrue from a proper execution of this task. But to connect this apparent digression with the financial question.

When we compare the quantity of instruction given with the sum paid, it appears to us by no means great, yet proportionally small as it now is, it may and will be lessened by the plan of selecting the riper scholars to teach the younger, while the sub-preceptors will thus be initiated into the art of conveying what that know. Thus the benefits of the Academy may be more widely extended.

The household expences are certainly so low as to indicate good management. The cost of maintenance, including all the persons in the establishment, rates as near as may be at one shilling a head per diem. Yet we doubt not that this sum, even in London, is adequate to procure all the necessary comforts of the table.

While then we experience how much can be done for so small an amount, we regard with some regret the total of the fixed miscellaneous expences, which greatly exceeds the amount for maintenance. They cannot probably be reduced. But this fact

* A case of this kind has recently occurred. A boy for his idleness was punished by not being permitted to visit his friends on the Sunday. He was still refractory, and the punishment was repeated. His father came and insisted in taking him home for the day. The boy's insolence and idleness increased, the same punishment was again inflicted, and the father was informed that if he took him away he would not be again received. The inconsiderate man took the boy home; when he returned on the Monday he was refused admittance.

points out the benefit which might be derived from the extension of the plan, for we conceive that those contingencies would be nearly the same if the present number of pupils were doubled. And that there will come a time when the number of pupils must be increased, when the demand will prove the absolute necessity of augmenting the supply, we have not the smallest doubt; and for the reasons which follow.

After a certain number of years have elapsed, the Royal Academy, there cannot be the least doubt, will attain a decided permanent influence over the profession of music throughout the whole kingdom. It is impossible to compute how many persons are at this time exercising the art, but we can shew by a calculation, not far from the truth, how many the Academy will send forth.—There are forty pupils constantly upon the boards of the Academy. They are allowed to enter from 10 to 15 years of age, and are dismissed at 18. If then we take five years as the common time for the completion of the studies of the pupil, we shall not perhaps be far from the truth. We may assume thirty-five years as the average duration of a musician's professional life—thus there will be from 250 to 280 pupils of the Royal Academy exercising the profession of music at one and the same time, if no addition be made to the numbers of the students. If we carry our view a little further, we shall find the entire orchestra of the King's Theatre, and which also constitutes almost as entirely the whole bands of the Antient and Philharmonic Concerts—in short, the choice musicians of the Metropolis are likely at some future day to be formed from this school, it will absorb about fifty of them. Two hundred then will be left to find their way either as teachers or artists in subordinate branches in the Metropolis, or in the provinces.

Two hundred musicians will form no striking proportion of the professors of the kingdom. True—but we will venture to predict, that the attainments of those educated in this school will be such as to create for them, generally speaking, a preference, and a very strong preference. Hence the influence of the school will be felt by the profession at large, and next to being educated at

* It has been said there are a thousand in London. This calculation we however imagine to be vastly over-rated, but it suffices to prove that the pupils of the Academy are at present too few in number.

the Royal Academy will stand the recommendation of being the pupil of one who was brought up there. Thus the circle of its influence will be indefinitely, though indirectly extended, and such we are bold to say will be the effects, that it will be found absolutely indispensable to augment, and largely too, the numbers educated there.

It has been suggested that the Government ought to contribute towards this establishment. So far as granting the Academy a house, or funds for the building a house, it may certainly be desirable that it should be deemed a national establishment. But the interposition of Government is no further to be wished or sought for. Experience shews that those institutions are best managed, which, depending on the public for support, must not only demonstrate their utility, but their judicious regulation also, in order to ensure the general patronage. When the public eye is constantly upon the Directors, when the accounts are open to universal inspection, when in short all the arrangements are public, they are always found to be the most properly conducted. Certain exposure and certain failure of the funds follows the slightest attempt at jobbing or favoritism of any sort. Hence the assistance of the Government is no further desirable than consists with such a recognition as may confer national dignity, and such an alleviation of the drafts upon the voluntary benevolence of the country as is implied in the grant of a proper site and buildings. It will be obvious that the more extended the plan, the more necessary, proper, and advantageous such a grant must become, and here it is that this proposition connects itself with this part of our discussion. The donation of a house would at once lessen the permanent expences, and afford the room which is required for an extension of the advantages. The Academy is now completely full. Speaking of the House, we ought not to omit the excellence of the arrangements. The rooms are large and airy. There are some for tuition and others for practice. The house is so completely divided, that the part occupied by the girls cannot be entered by the boys. A spacious play-ground is attached. Each pupil sleeps in a separate bed. The bedsteads are of cast iron, and all the arrangements breathe an air of regularity and comfort that resembles a private family.

To meet the defalcation left by the disbursements exceeding the

receipts, the Committee have had recourse to public concerts, public dinners, and lastly a ball. All of these have been to a certain degree productive. But it would be much to be regretted were this establishment left dependant upon such expedients as the two latter for permanent support. Music is a legitimate means of providing for the sustentation of the art and the artist, and therefore the establishment of public concerts upon a splendid scale, for the benefit of the Institution, is to be resorted to, and will probably be found highly advantageous. The prospectus has been issued. The terms are four guineas for six concerts. To fix the prices so high appears to be an error. In the Antient and Philharmonic certain classes enjoy concerts, limited not only in the style of the music performed, but also with respect to the admission of subscribers. The Metropolis now requires a concert of general resort, and as these concerts are for a public purpose, they should be formed upon a public plan. Even half-a-guinea we have always considered to be too high a price for admission—here the price is raised to fourteen shillings. We recommend the revision of this part of the scheme, and we would also advise that the admission to the younger branches of families be extended at a reduced charge. Such a plan was found to be eminently successful at Bath. It is a general object to reduce the cost of music, and as the Academy can conduct a concert far more cheaply than any individual or body, it is incumbent upon them to set the example, and such a design will be found ultimately more beneficial to the Institution than any other, because it will attract a more universal regard and more cordial patronage.

Besides this, the largest and most obvious means of augmenting the funds—it has been suggested that amateurs should be admitted to sing or play with the accompaniment of the students, or that a portion of them may be permitted to attend quartett parties or private concerts on certain terms. Both these expedients would be beneficial to the Institution, to the public, and to the pupils themselves, since they would lead to a better knowledge of the manners of good society and to the formation of connections that must be useful to them in after life. We have before said that the improvement of the national dramatic music—the formation of just taste for opera—ought to be amongst the objects of the Academy, as well as the preparation of those pupils whose

parents may design them for the stage. Might not the composition and the performance of a legitimate opera (by which we mean a drama wholly musical) by such pupils, be made another means both of instruction and pecuniary advantage? Knowing the apprehension with which parents in general view the devotion of their children to the stage, we speak with great diffidence as to this matter—but the fact is, that no department of our music needs so much improvement as the music of the Theatre, and yet no department is so lucrative. It has long been the reproach of our theatres that our singers are not musicians, in the emphatic sense of the word, and hence great difficulties have been cast in the way of those who are desirous to see England possess an opera. Not only the metropolitan but the provincial theatres are lamentably deficient in this particular. Surely then the formation of singers for the stage is one legitimate object of the Academy. And be it recollected that the plan we recommend would have the amelioration of the profession for its object, and insofar as it succeeds, by so much would it tend to remove the just objections which at present lie against such an employment of talent, by introducing well-educated and well-principled persons into the profession of an actor. That there is nothing essentially degrading in the character of an actor has now been abundantly proved. The Kemble family, Mr. Young and Mrs. Siddons, Miss O'Neil, and Miss Stephens more particularly, are brilliant examples of purity of manners and elevation of mind, being found in combination with dramatic and musical talent of the very highest order. Why should well-conducted persons constitute the exceptions and not the rule, but from the causes already assigned—but because good principles are not sufficiently often laid and habits fixed in the solid advantages of a sound education?

One other expedient only remains amongst those which are already under consideration, although probably there are many which future experience will bring into light and activity—this is the admission of a limited number of day pupils. The objection to the reception of such scholars has hitherto been, the dangers to which the females would be exposed in passing through the streets, and the fear of the admixture of children, whose manners and whose morals may not be formed under the same scrupulous government. These impediments are certainly well worthy the

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most attentive examination, and we are not prepared to say whether more good or evil be likely to arise. Certain we are that the experiment ought not to be tried, unless a great practical good be expected—indeed we scarcely think the reputation of the school ought to be put to the hazard.

We have thus endeavoured to present to the profession and the public a faithful, though it may seem a flattering view of this establishment. But we have not been slow to censure, and we are at least as eager to discharge the obligation of duty, when we see so much to commend. We shall be quite content to submit our description to the severest test of examination and of time. We feel perfectly secure of our ground in the substantial character of the Committee—in their enthusiastic devotion of their hours to the supervision and regulation of the Institution—in their judgment, temper, and cool consideration—in the kindness of the superintendants—in the abilities and energy of the professors—in the general excellence of the plan—and above all, in the examples which the pupils give by their progress. Here we come to the practical fact. We are convinced by repeated attendances at the school and the public performances, that no pupils of the same standing, privately educated, are likely to evince the same various knowledge or the same particular excellence that the pupils of the Royal Academy even now display, and we have shewn that we believe the plan to be susceptible of and that it will receive considerable improvement. It remains for us then only to recommend it to the public patronage and to the most earnest regard of the profession, upon the score of its intrinsic merits. The public have a deep interest in its success, inasmuch as it bids fair to ensure to the generations yet to come an intelligent, capable, scientific, informed, and moral race of instructors, and at the same time during its progression the subscribers may derive much pleasure from the performances of the pupils, and perhaps advantage some connection by an introduction to the school. Much personal gratification as well as much benefit to others may be purchased by the subscription of a small sum. But the profession have a deeper stake in its welfare, for if half the good we have described appertain to the Academy, there can be no question but that those who purpose to train their children to follow their own steps, may at once secure to them, for a less sum than they can feed and

educate their offspring at home, all the advantages which the best technical instruction, the best moral government and good society confer; at the same time those pupils who are diligent and clever will obtain a passport to professional recommendation and emolument, invaluable to a youth entering the world. The sister art of painting already possesses a noble foundation. In many respects the education of musicians is far more important than that of painters. Music is not only much more generally practiced than design, but it consequently occupies vastly more of their time and contributes much more to the happiness of the great bulk of the community. Musicians are the more frequent instructors of our children, and also the more frequent companions of our domestic pleasures. Hence the stronger reason why their characters should be carefully formed. The Royal Academy holds out the fairest promise of this careful education, and we are convinced that nothing more now is necessary to perfect the prosperity of the noble undertaking, than that its principles should be examined and understood, and the character of the gentlemen who have done so much and so sincerely for its establishment known.—We feel that we have only performed a duty in endeavouring to awaken the general attention to both, and we can truly say we have seldom enjoyed more personal satisfaction than in pursuing the train of enquiries which have thus enabled us to do justice to the Royal Academy, its founders, and directors.

TO THE EDITOR.

SIR,

IN two of your last Numbers there are some just observations upon the abuses of church music, in regard both to the vocal and instrumental departments. According to the article in your last, signed "A Lover of the Organ," in which the work of Bedford on "The Great Abuse of Music," published more than a century ago, is quoted, this appears to be no new complaint, and the same may probably continue for ages yet to come, till at last these matters are ordered as they ought to be, namely, by subjecting the musical part of the church service to the same rules and restrictions with the rest of the service. For want of this it frequently happens in parish churches, that the words to be sung are selected by the clerk, or both words and music by a set of self-appointed singers, who are generally illiterate mechanics.

This is one abuse—another is, that the organist of a parish church is usually appointed by a majority of the votes of the parishioners at large, without regard to abilities or character,* and when chosen, is under no kind of restriction, but left to his own guidance, who having a powerful instrument at his sole command, may either greatly enforce, or as greatly mar the effect of the psalmody, &c. as his discretion, or the want of it, may lead him.

In cathedrals these matters seem to be *ordered* aright, but how are they *executed*? A precentor is indeed appointed to regulate every choir, in whom the ultimate power of superintendence is vested; but how often does it happen that these officers, as well as organists, are appointed through mere influence, and without the least regard to musical knowledge, of which, whatever may be their literary and other acquirements, they are sometimes as

* That such elections are often directed more to the wants of the candidate than of the church, there are a thousand instances to prove. A short time ago a parishioner was solicited by a gentleman, who espoused the interest of a young candidate, and who urged his claims upon the ground that the unfortunate youth was totally blind. "Sir," said the parishioner, "I should willingly oblige your friend with my vote, were not my feelings already engaged for another, whose helplessness is still more miserable, he having *no arms*." In truth the organ-lost ought not to be made an alms-house.

ignorant as the parochial singers above alluded to? The duties of this office are consequently frequently ill-managed, or else left to the direction of the organist, who has no power, if he have the inclination to enforce them.

What therefore seems to be wanting to rectify all these abuses is, for the precentors of cathedrals and the ministers of parish churches to qualify themselves for taking these matters *into their own hands*.

It may however be observed, that it is too late in life for most of them to do so, which may be granted; but then I might ask, how happens it that they are not already qualified? and for what essential purpose is a professor of music attached to each university, if the study of sacred music is to form no part of a clergyman's education? Surely as music forms a part of both cathedral and parochial services, (an *essential* one indeed of the former) it should seem to be incumbent on the clergy in general to acquire what knowledge they can of every part of the service over which they may have to preside. Nor is the want of this to be excused from their not being gifted with a musical ear, or particular taste for the science, as although without this and some degree of musical inspiration it may not be possible for a person to acquire a knowledge of composition, yet any one that chuses may learn the musical scale, and enough of the rules of the art, to enable him to form some judgment of what ought to be the style of the services, anthems, and psalmody performed in his cathedral or choir, and also of the voluntaries on the organ there played.

The musical knowledge thus acquired may also be turned to some other account, as what can be a more innocent and laudable recreation for a clergyman, than the quiet and domestic practice of a musical instrument—the violoncello for instance, piano forte, or organ, which he will find to be the easiest method of acquiring the knowledge here peculiarly recommended.

Although but little attention seems *now* paid to this science by the superior members of our cathedrals, I cannot but think that formerly matters must have been far otherwise. If not, I would ask, for what purpose do the statutes of Canterbury cathedral (the most ancient choral establishment in the kingdom) require that on the three grand festivals, Christmas-Day, Easter-Day, and Whit-Sunday in every year, the *whole service* shall be per-

formed (and of course should be *chanted*) by the Dean and Prebendaries themselves? and, as if to prevent this from being evaded by *reading* instead of chanting the service, it is also directed that upon these occasions the *responses* shall be accompanied with the organ, so that these *must* be sung, whatever may be the case with the Priest's part of the service. Yet I believe this is the way it continues to be performed on these days, the Dean and Prebendaries simply *reading* their parts, whilst the responses are *sung* by the choir.

With regard to the cause of the evils here treated of, from the low stipends of the singers in cathedrals, that having been sufficiently noticed in one of your former Numbers, I shall only add here, that were the study of sacred music to become generally adopted by the clergy, they would naturally feel more interested in it, and would scarcely be able to tolerate what they now too frequently turn a deaf ear to, and no other incitement to reformation would be wanting.

SENEX.

SCHOOL OF LOMBARDY.

THE passion for music which reigns throughout Italy so uncontrollably as to pervade every corner of the peninsula, to exert a certain influence over almost all the actions of the inhabitants, and to form perhaps the most striking feature in the national character, is no where more extensively, more deeply felt than in Lombardy. Various causes may however be assigned as having impeded that high attainment of art which the great masters in the other schools of Italy have reached. Milan, though powerful as a republic in the middle ages, and under the Visconti, has never enjoyed the independence of Venice or Rome. Since that period the territory has been subject to foreign government, which has necessarily interfered in a degree with the independence of the arts. The climate also, on which the temperament of a people so much depends, is less pure and luxurious in Lombardy, from its approximation to the Alps, than in the other parts of Italy, and it must likewise be remembered, that nature is frequently lavish of the gift of genius in certain favoured spots, and as parsimonious in others. The school of Lombardy can nevertheless boast of many great masters, who have not confined themselves to composing in any one particular style, but have written equally well for the church and the theatre.—Thus this school cannot be said to possess any distinct character, which is perhaps an additional reason for its comparative mediocrity.

Father Costanza Porta, of Cremona, a Franciscan friar, who was born about the commencement of the 16th century, is styled by the Padre Martini, the Founder of the School of Lombardy. It will thus be observed that this school derived its existence from the same sources as all the rest, and that the church was the mould in which it received its first formation. Porta was the scholar of Willaert, and the fellow student of the celebrated Zarlino. His first situation was that of maestro di capella at Padua; he next went in the same capacity to Osimo, in the March of Ancona; then to Ravenna; and lastly to Loretto, where he died in 1601. He

composed eighteen different works for the church, which are highly valued by connoisseurs as elaborate and curious compositions.* Porta left many scholars, the most celebrated of whom were Lodovico Balbo, who flourished in 1578, and Giacomo Antonio Picciolo, in 1588, who both adopted their master's elaborate style, and were great canonists.

Gastoldi, sometimes called Castaldi, was born at Caravaggio, and was the author of thirty musical works of great repute. Of these however his *Ballads* are the most singular, and particularly deserving of notice, as they prove beyond a doubt the derivation of our compositions of that name. Those of Gastoldi were published at Antwerp, under the following title:—" *Balletti à 5, coi versi per Cantare, Suonare, e Ballare; con una Mascherata di Cacciatori, à 6, e un Concerto di Pastori, à 8.*" The airs contained in this collection are more lively and graceful than most of those of the old masters before the cultivation of melody for the purposes of the drama. It is a singular fact that some of these ballads were called in the first edition, printed at Venice, 1591, *Fa las*, which likewise shews the source of another of our own musical fashions, as it was but five years after that Morley published songs in five parts under this title.

Pietro Pontio, who flourished about this time, was a musical writer as well as a composer of great eminence. He published, in 1580, three books of masses, and in 1588, at Parma, his *Ragionamenti di Musica*. This work is in dialogue, treating of the theory of music in its most extended sense, and containing immense erudition and research.

Orazio Vecchi, born at Milan, was a musician and poet of very high reputation at the end of the 16th century and beginning of the 17th. He composed masses, cantiones sacræ, and one book of madrigals, which are very superior, but the compositions to which

* This author seems not only to have vanquished all the difficult contrivances for which John Okenheim, Josquin del Prato, and Adrian Willaert, from whose school he sprung, were celebrated, but considerably augmented their number; for, as orators, lawyers, and commentators have the art of twisting and subverting words to any meaning that favours their cause or hypothesis, so Costanza Porta had equal power over any series of musical notes, in a canon or a fugue, which he could not only work in *recte et retro*, but invert, augment, diminish, divide, or subdivide, at his pleasure. In this faculty he very much resembled our Tallis, his cotemporary. He began to flourish towards the latter end of the reign of Henry VIII. as did Tallis.—*Burney's Hist.* vol. 3. p. 225.

he mostly inclined, and in which he particularly excelled, were canzonets. Of these he published large numbers for three and four voices, which were performed all over Europe between the years 1580 and 1613.*

Vecchi was likewise a dramatic writer, and although the style then in vogue was very shortly after exploded, yet as it presents a good idea of the singularity of what was then admired on the stage, we shall give a short account of his opera of *L'Anfiparnasso*. Recitative was yet unknown, consequently the whole drama was in what may be called *air*, or rather *melody*, in its most scientific sense. In fact it is the whole way through written in five parts, and each scene is nothing more than a five-part madrigal in action; when it was necessary to introduce a soliloquy not even then were any of the parts dispensed with, four being sung *behind the scenes*, whilst the fifth and principal was performed by the character to whom the soliloquy belonged, *upon the stage*.†

To this opera there is no overture, nor is there a part for any instrument throughout the piece, so that there could be no orchestra

* Our countryman Peacham, who had received instructions in music from this composer, during his residence in Italy, speaks of him in the following manner: "I bring you now mine own master, Horatio Vecchi, of Modena, who, besides goodness of aire, was most pleasing of all other for his conceipt and variety, wherewith all his words are singularly beautified, as well his madrigals of five and six parts, as those his canzonets, printed at Norimberge."—And Milton is said, by his nephew Phillips, in the life which he prefixed to the English translation of his State Letters, to have collected, during his travels, a chest or two of choice music books of the best masters of Italy at that time, but particularly of Luca Marenzio, Monteverde, and Orazio Vecchi.

† If the author had strictly composed in plain counterpoint, the effect might have been pleasing, though ridiculous. When a single key of an organ is pressed down, as many sounds are produced as there are stops out; so that when the diapason, principal, twelfth, fifteenth, and tierce are out, we have, for each note that is struck, unison, octave, fifth of the octave, double octave, and its sharp third. Fontenelle, in his *History of the French Theatre*, giving an account of the mystery, or comedy of the *Passion*, written by the Bishop of Angers about the middle of the fifteenth century, tells us, that "this piece was a kind of opera; for after the baptism of our Saviour, God the father speaks, and it is recommended that his speech should be pronounced very audibly and distinctly, and at once with *three voices, treble, counter-tenor, and base*, all well in tune, and in this harmony the whole scene which follows should be sung." Orazio Vecchi supposing himself the inventor of this harmonious speech, did not know what high authority there was for the practice: however, not content with a *triple* union for one of his characters, his interlocutors had all *polyphonic* voices, which, by his *quintuple* alliance, rendered the voice of each individual performer a *full organ*.—*Burney's Hist.* vol. 4, p. 125.

either for symphonies or accompaniments. There are no bars, nor flats and sharps at the clefs, and the time very seldom changes from common to triple. As the drama was yet in its earliest stage of improvement, much of the church style is preserved throughout in fugue, imitation, and perpetual chorus, which renders the modulation uncertain, and the keys hard to determine by the rules in present use.

But we are now arrived at a period in our history when the school of Lombardy was to be regenerated, as it were, and established upon a still firmer basis than it had yet been, by one of those extraordinary minds which we find every now and then in the annals of the arts, appearing to infuse a certain vigour, which propels them onwards towards perfection. Of such a character was the mind of Claudio Monteverde, who was born at Cremona about the year 1570. He first brought himself into notice as a performer on the tenor viol, but being taken into the service of the Duke of Mantua, applied himself more closely to the cultivation of his art, and studied composition under Marcantorio Ingegneri, maestro di capella to the Duke. Soon after this, Monteverde went to Venice, where he was appointed maestro di capella to St. Mark's Church, and here he published his first compositions in 1582, which were madrigals in three, four, and five parts, written in the style of the age. The genius of Monteverde was not however of a kind to remain long fettered by the few crude and unyielding laws which then governed the science of harmony, and accordingly in his subsequent compositions he violated many of them, which, as they had been so long established, created him numerous enemies. The test however of the value of these licences is, that they were immediately adopted both by dilettanti and professors, and have continued in use up to the present day. Thus Monteverde was the first to introduce into his compositions double discords—such as the $\frac{2}{3}$, $\frac{3}{4}$, and $\frac{4}{5}$, as also the flat fifth and the seventh unprepared; but it was not by the use of these discords alone that he improved music, for by deviating from the established method of ecclesiastical modulation in his secular compositions, he determined the key of each movement, added to the smoothness of his melody by dividing it into phrases, and made his parts sing in a more natural and agreeable manner than that adopted by his predecessors. It was however in his secular music alone that

Monteverde made these violations of the old rule ; in his sacred compositions he strictly adhered to the tonal laws of ancient practice, "*della prima pratica.*" Il Padre Martini terms his licences "*la seconda pratica.*"

Monteverde, it appears, confined himself neither to sacred nor chamber music, for whilst he was maestro at St. Mark's Church he set to music the *Ariadne of Rinuccini*, and a short time afterwards, viz. in 1607, an opera of his, entitled *L'Orfeo, favola in Musica*, which is still extant, was represented at Mantua. This Opera, which consists of airs and chorusses, mixed with recitative, was, it appears, the first that ever was printed with the music. As orchestral effects were but little known at the time it was performed, no accompaniment of the whole orchestra was used, but the airs executed by the different singers were accompanied by various instruments, the effects of which were best suited to the character represented. If we compare this description however with the previous one of *L'Anfiparnasso*, by Vecchi, we shall find that great improvements were made in the style of the drama by Monteverde, although it was still far from having reached its zenith.

Ludovico Viadani was born at Lodi, near Milan, at the beginning of the 17th century, and is now generally admitted to have been the inventor of the highly-important and useful method of accompaniment, called in Italian *Basso Continuo*, and in English *Thorough Base*, by which means the voice was sustained by keyed instruments, lutes, harps, and in recitatives by violoncellos, or at that time by the *viol di gamba*. Before the age of Viadana, there had indeed been some few faint attempts at this expedient, but he was certainly the first who drew up general rules for the expression of harmony by means of figures over the base, which he did in 1615. He was himself a copious ecclesiastical composer, and such a superior performer on the organ as to be able, according to Christopher Demantius, "to raise more admiration in the minds of his hearers with one touch upon it, than others by ten." Doubts have been frequently expressed as to the legitimacy of his claim to the invention of thorough base ; but these appear to be easily silenced by the fact that he reduced his theory to precepts, and published them with examples in a treatise written in the three languages then most in use, viz. Latin, Italian, and German. Viadana may therefore be considered as the first who composed an

organ base, independent of the voice part, and who, by means of figures, enabled the performer to sustain the singers by the harmony of the several parts, without seeing the full score. In further confirmation of this fact, and as the proof of another improvement attributed to Viadana, Printz relates that in the time of this composer "motets abounded with fugues, syncopations, the florid and broken counterpoint, and indeed every kind of affectation of learned contrivance; but as the composers seemed more to regard the harmony of the sounds than the sense of the words, adjusting first the one and leaving the other to chance, such confusion and irregularity ensued that no one could understand what he heard sung, which gave occasion for many judicious people to say *musicam esse inanem sonorum strepitum*. Now this ingenious Italian organist and skilful composer perceiving this, took occasion to invent monodies and concerts, in which the text especially, aided by a distinct pronounciation of the singer, may well and easily be understood. But as a fundamental base was necessarily required for this purpose, he took occasion from that necessity to invent that compendious method of notation which we now call continued or thorough base."

Stefano Noscembeni, a contemporary of Viadana, was born in Lombardy, though in what town is unknown. He was chapel master at the Ducal Church of Mantua, and gained himself great reputation by a work entitled *Concerti Ecclesiastici* for twelve voices, and his motets for five and six voices.

Simpliciano Olivo, born at Mantua, followed the footsteps of the two last composers, and devoted his talents to the service of the church. His most celebrated productions were his psalms and sacred litanies for eight voices, to which he added instrumental accompaniments; these, as orchestral effects were then so little known, prove at least his advancement in science. He wrote also one opera, *Ninfa carcerata*, the success of which is unknown.

Dramatic music, now gaining ground daily in all the Italian schools, received great assistance in its progress in that of Lombardy, from the talents of Antonio Martinengo, born at Brescia, about the close of the 17th century. The antiquity of his operas, however, and the infancy of dramatic music at the time in which he wrote, has prevented the list of them from being preserved, but it

is certain that he was a very voluminous composer, and wrote entirely for the stage.

The Marquis Giacomo Ariberti, who was a great patron and cultivator of the arts, produced amongst other works an opera at Rome, entitled *Argenide*, which had great success.

Orfeo Avosani, born at Milan in the 17th century, obtained considerable reputation by his sacred music, which consisted of psalms and couplets for eight voices. But the taste for sacred was now considerably weakened by that for dramatic music, which began to prevail more and more.

Francesco Paolo Sarrati, born at Parma, in the 17th century, added greatly by his talents to the advancement of this style. He composed the operas of *La Sposa del Sole*, *Bellerofonte*, *Venere gelosa*, *Proserpina rapita*, *Semiramide in India*, and *La finta Pazza*, which contained much beautiful melody, and were all very successful. Sarrati was one of the best masters of his school, and indeed of his time, in Italy.

Carlo Landriano was celebrated in 1680, both as a singer and composer—talents which were rarely combined in any master of the school of Lombardy, though frequent elsewhere.

Antonio Pacchioni, whose works are of a more profound character than those of the two preceding composers, was born at Modena, and begun his musical career by forming himself on the model of the celebrated Palestrina. He became a very learned contrapuntist, but nevertheless he did not confine himself entirely to sacred composition. He produced the opera of *La Grande Matilde*, at Modena, which gained him as much celebrity as his previous works for the church.

Giovanni Vitali, born at Cremona, in the 17th century, was a very learned contrapuntist; his best works were psalms for eight voices, with instrumental accompaniments. He was likewise a singer of some eminence.

The eighteenth century opened under a more favourable aspect for the school of Lombardy. Geminiani Giacomelli, who flourished at its commencement, was the scholar of Capelli, and distinguished himself very highly in dramatic music. His operas were, *Ipermestra*, *Epaminonda*, *Merope*, *Cesare in Egypto*, and *Arsace*. He published also a selection of *airs*, with an accompaniment for the harpsichord. Giacomelli's style was consider-

ably superior to that of any previous composer in this school. His music was full of vigour and imagination, and his melodies are extremely elegant for the time in which they were written.

Andrea Fiore, born at Milan about the same period as Giacomelli, was a composer in the same style, though less laborious. The only opera now known of his is *Il Sentimento generoso*, of which the words are by Lolli, and which contains much merit.

Giuseppe Paladini, a contemporary of the last two composers, directed his studies to another object, and composed only sacred music. He wrote several oratorios, which had the most brilliant success.

Endowed with a more fertile and flexible genius, Giuseppe Vignati, a Milanese of the same period, and chapel master to the cathedral of his native city, distinguished himself at first by the compositions which were called for by his employment, and his early sacred music obtained for him much fame. The style of Vignati was remarkable for a strict adherence to the rules of his art, as well as for great solidity and energy of character. He was not less successful in his dramatic than in his sacred music. His operas were, *Nerone*, *Porsenna*, *I Rivali generosi*, a demi-serious opera, and *Girita*. Perhaps, however, one of Vignati's greatest merits was that of having formed, by his tuition, such a musician as Pasquale Ricci, who was born at Como, in 1773, and who added yet more brilliant talents to the solidity and science which he had gained from his master. Ricci, however, enlarged the extent of his musical knowledge, obtained an insight into various styles by travelling, and visited successively Germany, Holland, England, and France. His compositions are entirely confined to the church, except some chamber music, which is much esteemed. Ricci's chef d'œuvre is his *Dies iræ*, which was considered as a masterpiece, not only with regard to the other music of the composer himself, but with relation to its own intrinsic merit. Its success appears to have been greatly assisted by a singular stratagem, which was calculated to affect the imaginations more than the hearts of the audience. In the midst of the performance, at the conclusion of the verse finishing with these words, *in die judicii*, the whole orchestra paused, and whilst the audience were astonished at this interruption, a trumpet was heard from the top of the dome of the cathedral, which of course, from its situation and

the place of its introduction, had a most appalling effect. This illusion is said to have been before practiced by Calvini, a French musician, but to whomsoever the invention belongs, it proves a forcible imagination, and a mind capable of estimating great effects.

Antonio Rossetti, a violoncellist of some note, and born at Milan a few years after the preceding composer, was a musician in the chapel of Vienna, where he formed himself as a composer on the style of Haydn. He could not possibly have chosen a better model, but unfortunately so completely was he led away by the beauties of his master, that he was induced to copy too exactly, and became such an imitator as to detract from the merit of his productions. He is principally known by his symphonies, which, when he follows the bent of his own genius, are very superior, and are still held in considerable estimation. One oratorio, *Jesus dying*, of his composition, is also extant. Rosetti became ultimately Maestro di Capella to one of the Princes of Germany.

Cotemporary with these masters were Antonio Somigliano and Battista Lampugnani. The first, a native of Como, was a church composer, possessing a style extremely noble and expressive; he was chapel master of the cathedral of his native town, and was also known for his skill in the construction of piano fortes and other instruments.

The second was a Milanese, and a dramatic composer of eminence. Lampugnani has indeed great claims to the gratitude of his school and of the art in general, for he it was who first raised the orchestra to a higher rank than it had before attained, in accompaniment. He enlarged the number of instruments, allotted to them a more decided part in the general effect, and rendered them by this means assistants in expressing the passion or emotion by which the singer was agitated; he may in fact be considered in some degree as having given rise to the modern style of accompaniment. The operas of Lampugnani are *Ezio*, in 1737; *Angelica and Demofonte*, 1738; *Candace*, 1740; *Roxana*, or *Alessandro nell' Indie*, 1743; *Alfonso*, 1744; *Tigrane*, 1747; *Amor Contadino*, a comic opera, 1760.

Roxana and *Alfonso* were both brought out in London, where Lampugnani was engaged as composer at the opera, in the place of Galuppi; here however he was not very highly esteemed as a

composer, English ears having been too long accustomed to the solidity and magnificence of style, appertaining to Corelli, Geminiani, and Handel, to relish so complete a change as that of Lampugnani presented. He possessed no grandeur of style or richness of harmony, but he infused a degree of graceful gaiety into his quick songs, and an elegant tenderness into his slow, that belonged to himself alone. He was very young at the time of his engagement in England.

A singular and almost unique instance of female talent, exerted in the higher sphere of musical composition, is to be met with in this school in the history of Theresa Agnese, born at Milan, about the middle of the last century, and the sister of the celebrated female mathematician, Gaetana Agnese. The first compositions of Theresa were *Cantatas*, of which she published several that were very highly esteemed. She afterwards composed the grand opera of *Sofonisba*, which was succeeded by those of *Ciro* and *Nitocri*, and they had all considerable success. Bonifacio Asioli, born at Correggio in 1760, although not a musician of so high a rank, nor in so high a style as most of those whose histories we have laid before our readers, was nevertheless very eminent in a particular way. He confined himself entirely to the composition of chamber music, and produced very beautiful canzonets and nocturnos, as well as a great variety of sonatas, fantasias, variations, and pieces of every description for the piano forte, which are all distinguished by good taste and beautiful expression. As further proofs of his merit, Asioli was chosen Director of the Conservatory established in his time at Milan, and he became afterwards music master at the private chapel of the King of Italy.

We have now arrived at that epoch when art smiled with the greatest brilliancy on her votaries, and when the school of Lombardy boasted of its finest masters. Ambrogio Minoja, one of her greatest ornaments, was born at *L'Ospitaletto*, on the territories of Lodi, in 1752, and was chapel master and an honorary member of the Conservatory at Milan. His great taste for music displayed itself at fourteen; he began to cultivate it for his amusement, and in the end adopted it as his profession, more through inclination than necessity. He was not however a self-taught musician, nor did he obtain his knowledge from a master of his own school; his studies were pursued under Nicolo Sala, at Naples, and on

his return to Milan he succeeded his fellow countryman, Lampugnani, as pianist at the theatre of La Scala. In this situation he composed several instrumental pieces, amongst the rest six quartets, entitled *I divertimenti della Campagna*, and two serious operas, one for the theatre della Scala, and the other for the theatre of Argentina at Rome, which city he visited, and on his return to Milan was named chapel master to the Fathers Della Scala, and immediately gave himself up to sacred composition. When the French troops occupied Italy, a short time after this, Minoja gained the prize of a golden medal worth a hundred sequins, which Napoleon had proposed for the best funeral march and symphony that should be composed in honour of General Hoche. He wrote also two masses for the dead, which are preserved in the archives of the government, a *Veni Creator* and *Te Deum*, which were executed in the cathedral of Milan, by an orchestra of 250 musicians, at the coronation of the Emperor, and a cantata for the theatre della Scala, which was performed at the marriage of Eugene Beauharnois.

Camille Barni, the pupil of Minoja, was born at Como in 1762. He began his musical career as a violoncellist, on which instrument he received lessons at the age of fourteen, from his grandfather, David Ronchetti, and from Joseph Gadgi, an amateur, and a canon of the cathedral at Como. At the age of twenty-six Barni went to Milan, and there obtained the situation of second violoncello at La Scala; he remained there eight years, having in this time succeeded to the situation of first violoncello at the theatre. In 1799 he studied composition under Minoja, published several quartets, trios, and duets, twelve Italian ariettes, and six French romances.

Giuseppe Maria Magherini, a Milanese, produced an oratorio, called *The Judgment of Solomon*, which had considerable success: His subsequent compositions consisted however merely of some trios for the violin.

Carlo Monza, a *chevalier*, and *maestro di capella a la scala* about the year 1766, enjoyed the reputation of being one of the best composers of his time, both in sacred and dramatic composition. His first work was the grand opera of *Themistocle*—his second a mass, which Dr. Burney heard performed in the church of Santa Maria Segreta, and found it full of taste and genius.

In Germany several ariettes, by this master, are highly esteemed. In 1777 he composed for the Theatre, at Venice, the two operas of *Nitetti* and *Cajo Mario*.

Although this article is more strictly allotted to the histories of composers than of instrumentalists, we cannot forbear to mention that the celebrated violinist, Francesco Vaccari, was born at Modena, in 1772, but he can scarcely be said to belong to the School of Lombardy, as he travelled from the age of 13, and his master was the Great Nardini—he may therefore be more properly classed in that of Tartini.

Nearly at the same period, two composers of the name of Bianchi signalized themselves in the School of Lombardy. The first was Chapel Master at Cremona, and came to Paris in 1775, having composed for the opera there the music of *La Reduction de Paris*, which obtained very brilliant success. His next opera was *Le Mort Marié*, produced in 1777, and in 1780 he played the cymbals at the Opera Buffa, just established by Piccini. In the same year his opera of *Castor and Pollux* was performed at Florence with prodigious success. In 1784 he went to Naples, where he brought out the opera of *Cajo Mario*, of which the style is simple but energetic, and full of genius. Besides these operas, of which the success was so decided, Bianchi composed those of *Demofoonte*, *Arbace*, *Piramo e Tisbe*, *Scipione*, *Africano*, *Artaserse*, *Pizarro*, and *Il Ritratto*, a comic opera. He also published three sonatas for the harpsichord, with an accompaniment for the violin.

Of the second, Francesco Bianchi, we have already given a memoir in vol. 1, p. 168, to which we refer our readers.

N. Colla, a native of Parma, composed the operas of *Ptolomeo*, *Enea in Cartagine*, and *Didone*, which had very flattering receptions. This composer was the husband of the celebrated singer Aguari.

The oratorio of *Giuseppe riconosciuto da suoi fratelli*, by a Milanese of the name of Bathota Calvi, was considered as one of the best of his day; this however is the only composition known by this master.

One of the greatest masters (if we may not rank him still higher) of this school is Ferdinando Paer, for whose memoir we shall refer our readers to vol. 1, page 234.

Carlo Bigatti was born at Milan, in 1778, and went to Bologna, when very young, to take lessons in counterpoint of Il Padre Mattei, the scholar of Martini; he afterwards received the instructions of the celebrated Zingarelli, and was further assisted in his studies by M. Mei. The sacred was his favorite and best style; he has composed many very superior masses and motetts. In chamber music he also excelled; he had obtained great proficiency as a performer on the piano forte, and has written many airs with variations for that instrument.

Vincenzo Federici, born at Mantua, has composed two serious operas, which have gained him considerable reputation—*Olimpiade*, in 1780, and *Castor e Polluce*, in 1803.

SKETCH OF THE STATE OF MUSIC IN LONDON.

JUNE, 1825.

NOTHING seems more unaccountable to those whose direction of mind or whose opportunities of observation forbid their devoting a pretty constant attention to the progress of musical affairs—nothing we say appears more unaccountable than the ebb and flow, the elevation and recession of professional exertion and of public favour. We do not recollect the season when either were at a much higher pitch than at the commencement of the year 1824—we have seldom seen more universal symptoms of languor than in 1825. But as in mechanics, action and re-action are said to be equal, so in all human transactions there is a compensating power which works similar effects. Effort is naturally succeeded by the desire of ease, and neither the mind of the professor nor of the public will bear more than a certain stimulus and a certain consequent exertion. When therefore we witness the employment of any extraordinary impulse, we expect it will be soon followed by relaxation, and particularly if disappointment and failure be among the results of the præternatural energy. The season of 1824 exhibited all this extraordinary impetus, and the season of 1825 exhibits no little of the reduction of power, which is the certain consequence of excess.

Of the events which signalized the season of 1824, the principal were the insolvency and emigration of Benelli, the sub-lessee of the King's Theatre, and the failure of the oratorios and concerts spirituels. Concerts there had been none of a permanent description, besides the Antient and Philharmonic. Of the affairs of the Opera-house we have spoken at large towards the close of our last volume.* We shall now however resume the narrative, as the most important mart of music is certainly centered in the King's Theatre; for the performers and the performances there give much of the tone to the concerts, both private and public, in the metropolis and in the provinces,

* Vol. 6, page 314.

The engagements under which Mr. Ebers stood, both as lessee and to certain of the singers—the legal decisions upon actions brought against him before the Courts,* rendered it all but imperative upon him to open the house. He again applied to Mr. Ayrton, who was induced, at a very late period, to undertake the management, and we must say in justice to that gentleman, under almost every possible disadvantage. The legal decisions and private compromises which had held the lessee in suspense, had of necessity driven all the arrangements into such delay and disorder, that the director had little or no choice left him as to the selection of performers. The engagements which the opera circular announced were as follow:—Mesdames Ronzi di Begnis, Vestris, and Caradori; Signors Garcia, Curioni, Begrez, Remorini, Porto, Crivelli, Di Giovanni, Rubbi, and De Begnis, with a chorus of thirty-six voices; Signor Spagnoletti, leader, and Signor Coccia, composer and conductor. It was added that a negotiation with Madame Pasta was on foot.

No sooner however had the opening of the house been announced to take place on the 12th of February with *Il Don Giovanni*, than it was discovered that the north wall which supported the gallery was in an unsound condition, and the license was withheld until the building was pronounced on competent authority to have been rendered secure. In the mean while the little theatre at the Haymarket was prepared for the opera, and on the first of March the company opened with *Le Nozze di Figaro*. It scarcely falls within the limits of our plan to enter into the detail of the several performances. It is our part only to convey general notions, except where any extraordinary incidents claim a place in our record. We must however incidentally

* These ought to operate as a warning to future managers, who undertenant such concerns. Mr. Ebers, it appears, had signed engagements with most of the principal singers, having it in contemplation at that time to carry on the house himself. He subsequently lets it to Benelli, and there can be no question that in equity, Benelli took upon himself the payment of these engagements. But Benelli absconds, leaving these either wholly or in part unpaid, and Mr. Ebers finds himself compelled to discharge the arrears of salaries to performers, from whose services he could not possibly have derived any advantage, had the season been ever so successful. In our former article we stated all the obligations contracted by Benelli for the house at 60,000*l*. We since learn from authority upon which we can rely, that these obligations amounted to no less a sum than 83,000*l*. for the period he held the lease.

mention that both the first opera and the second, Rossini's *Il Barbiere di Siviglia*, displayed a want of power in the company or in the manager, which left room for just complaint.

Mozart's opera was ruined by Madame Vestris taking the part of Susanna, while Porto, in whom there is not a particle of grace or vivacity, was the *Almaviva*. De Begnis's *Figaro* is perhaps one of the worst of all his characters, and Madame Caradori is as much too delicate in the *Page* as Vestris is too knowing and exuberant in the *Chamber-maid*; the rest of the characters were wretchedly allotted. *Il Barbiere* was lowered by the absence of Madame De Begnis, whose singing in *Rosina* is amongst the finest specimens of the art. Remorini is but a coarse *Figaro*. Garcia makes good amends in the *Count*, and we have seldom been more struck with his science than on hearing him in the beginning of the past month in this part, when affected by indisposition, ornament and transmute the original passages which he could not reach.

Generali's opera of *Adelina* was the first novelty of the season. This composition possesses many striking traits of melody, but is chiefly remarkable for having afforded the foundation of Rossini's manner. There can be no question that he has drawn much from this source, though it is not less evident that his fertility and his vivacity are far more certainly the consequences of his constitutional temperament than the effects of study or imitation.

We have abstained from any remarks on the causes of the indifferent cast of these first pieces, the world having been subsequently favoured with a document which throws a strong light upon the dissensions which always, more or less, tend to paralyze the exertions of the manager, and disappoint the hopes of the public. At the same time, the paper shows the difficulties Mr. Ayrton has had to encounter.

MR. EBERS feels it to be his duty to lay the following Correspondence before the Subscribers to the Opera, and the Public.

KING'S THEATRE, APRIL 5th, 1825.

MY DEAR SIR,

Last night, at the moment when a rehearsal of *Così fan tutte* ought to have commenced, I received a letter from Signor Curioni, announcing to me his determination not to accept the part of *Guglielmo* in that opera.

I by no means mention this refusal in terms of complaint: on the contrary, I am bound in candour to acknowledge, that the music assigned to the character which Signor Curioni rejects, is too low for his voice, and that in declining

it he has the plea of justification. My object in thus communicating with you is, to put you in possession of a few facts, and to refresh your memory concerning some others, in order that you also may be enabled to justify yourself to the public, in case any delay should take place in producing new works, or in reviving operas that have not lately been performed.

When, on the 11th of last February, I became once more Director of the King's Theatre, I found the opera of *Don Giovanni* already announced for the opening of the house on the following Saturday. You had then engaged Mrs. Gattie, but her illness made it necessary to postpone the commencement of the season in order to supply her place.

After encountering some difficulties, I was fortunate enough to conclude an arrangement with Madame Castelli, by which she agreed to accept the less important parts that might be allotted to her, provided she were first allowed to make her debut as *Elvira* in *Don Giovanni*, or as *Despina* in *Così fan tutte*. Much as I wished to avoid giving the former opera early in the season, I nevertheless directed the rehearsals of it to be renewed, that Madame Castelli might make her appearance, and then be employed in other characters; when a bar was suddenly opposed to all our proceedings, by the reported danger of the house, and the repairs consequent thereon. The Haymarket Theatre was immediately engaged, *pro tempore*; but, at the moment that the preparations for opening it were completed, Signor Garcia was attacked by a cough, and rendered useless. Another opera was speedily got up, during the second representation of which, Madame De Begnis declared herself incapable of singing the airs, and the public had to regret the loss of her services for upwards of a fortnight.

Thus deprived of the *prima donna* and the *primo tenore*, I was driven for refuge to that charming, though hacknied work, the *Barbiere di Siviglia*; but shortly afterwards, by dint of forced rehearsals, and resolute perseverance, was enabled to bring out *L'Adelina*, and also *L'Italiana in Algeri*, reduced for the occasion to one act.

I now looked forward to the leisure week preceding Easter, as a period in which much might be done towards opening the King's Theatre with éclat. I was, however, destined to experience another mortifying disappointment, for Signor and Madame De Begnis demanded the performance of a condition in their engagement, by which they were released from the necessity of attending any rehearsals during the Passion Week; a privilege which, after the injury you had sustained by the illness of the latter, it was reasonably hoped they would waive. Not the smallest advance therefore could be made, for Madame Vestris had set out for Paris, where her mother was lying dangerously ill, and M. Begrez was confined to his couch by a serious accident, from which he is not yet recovered.

Yesterday morning I had the first rehearsal of *Così fan tutte*, an opera that has not been performed for many years, and allotted the two characters, *Ferrando* and *Guglielmo*, to Signors Curioni and Garcia. To my surprise the latter refused that which was assigned to him, claiming the other; and when, *pro forma*, I requested Signor Curioni to attempt the rejected part, he declined it, as I have stated above, finding it as much too low for his voice, as that of *Ferrando* is, I fear, too high for Signor Garcia's.

The ground on which the latter refuses to take the part given to him is, that it is written in the base clef. When first this admirable opera was produced in London, in 1811, Signor Tramezzani, a tenor, and one of the finest singers and actors that ever graced the lyric stage, took the character of *Guglielmo*. Signor Crivelli also, another tenor of the highest class, accepted the same in

1817 ; and M. Begrez, with a much higher voice than either of the former, has likewise performed it. *Except in one instance, the part has never been sung at the King's Theatre but by a tenor*, and with the few alterations that have always been made in it, is well suited to Signor Garcia, whose compass is extending downwards, and will not permit him to sing with due effect the part of *Ferrando*, which he chooses.

But how can Signor Garcia justify his refusal to take the character given to him, after he has so repeatedly sung, both in Paris and London, in that of *Don Giovanni*, which is quite as low as the other, and is also written in the base clef?—What he denominates a base part (which is, in fact, a barytone,) is in his compass when it suits his own purpose, but it is out of his voice when the interests of Theatre alone are concerned.

In short, Signor Garcia, like other singers who have been long in this country, seems now to consider the theatre as a matter of secondary importance. A salary of twelve hundred and fifty pounds for a season of forty nights only, out of which he, most likely, will not be required to sing above five and twenty times, should have prompted him to devote zealously all his talents in aid of the establishment ; ought to have induced him even to make sacrifices, if necessary, in order to manifest his gratitude to the subscribers who contribute so very liberally towards the support of a theatre which grants him such generous terms.

Thus you will perceive that I am for the moment crippled ; I have not the means of bringing out *Così fan tutte*, without much loss of time ; and, until the effects of M. Begrez's accident cease, *Don Giovanni* cannot be performed : unless, therefore, he shortly recover, Madame Castelli's debut must be deferred, and I shall be, consequently, incapable of producing any opera on the 12th in which there is a subordinate soprano part, except such as have already been brought before the public this season.

I am, my Dear Sir,

Your very faithful Servant,

JOHN EBERS, Esq. *King's Theatre.*

W. AYRTON.

Since the foregoing letter was received by Mr. Ebers, Signor Garcia has written to say, that he will take the part of *Guglielmo*, provided he is allowed to withdraw from *La Semiramide*, the opera in which Mad. Pasta is to appear immediately on her arrival in London.

To this proposal the following reply was sent by Mrs. Ebers.

M. EBERS est charmé d'apprendre que Signor Garcia n'a plus d'objection à accepter le rôle de Guglielmo dans *Così fan tutte*, qui a toujours été rempli en Angleterre par un Tenor, par Signors Tramezzani, Crivelli, et M. Begrez, quoique composé dans la même clef que celui de *Don Giovanni*, rôle que Signor Garcia a si souvent chanté. M. Ayrton fera faire une Répétition de cet opera demain à midi, à la quelle Signor Garcia sera régulièrement appelé.

M. Ebers ne peut donner aucune réponse positif à Signor Garcia relativement à *Semiramide* ; M. Ayrton est le Directeur du Théâtre, et M. Ebers lui a délégué ses pouvoirs. S'il est possible de monter *Semiramide* sans Signor Garcia, M. Ebers est certain que M. Ayrton se fera un plaisir de le dispenser de son rôle ; mais M. Ayrton dans sa décision doit être guidé par ce qui est du aux Abonnés et au Public.

27, Old Bond-street. Ce Jeudi 7 Avril, 1825.

This was answered by the annexed note.

M. GARCIA voie bien par la réponse de M. Ebers, qu'il n'a pas bien compris, ou il ne veut pas comprendre, la proposition qu'il lui a fait de jouer le rôle

de *Guglielmo* dans *Così fan tutte*, pourvu qu'il ne joue pas celui qu'il a joué dans *Semiramide*. M. Garcia ne prendra pas nullement celui de *Guglielmo* que quand il aura par écrit l'ordre de ne pas jouer celui dans *Semiramide*. Si M. Garcia a joué le rôle de Don Giovanni, malgré qu'il est écrit pour une basse-taille, c'est pour un acte de complaisance pour faire du bien à l'entreprise; puisque lui étant engagé pour chanter le premier tenor il n'est pas obligé de chanter les basse-tailles.

Londres, ce 7 Avril, 1825. A 5 heures du soir.

To the above the subjoined reply was sent.

M. EBERS a reçu le Billet très impoli de Signor Garcia. La seule remarque qu'il ait à faire est, que M. Ayrton, quoique bien disposé à dispenser Signor Garcia de son rôle dans *Semiramide*, ne sauroit, en s'acquittant de son devoir, se lier par aucune promesse positif à ce sujet, attendu que par là le début de Madame Pasta auroit pu éprouver un retard après son arrivée à Londres. Signor Garcia a déjà, en chantant imprudemment dans un concert particulier, privé le Théâtre de ses talents trois soirées sur les huit qui ont été données, et il a en outre intentionnellement négligé son devoir: il auroit donc dû être une des dernières personnes à entraver la Direction.

Signor Garcia ayant accepté conditionnellement le rôle de *Guglielmo*, il est évident maintenant qu'il *peut* le chanter, mais qu'il ne veut pas y consentir sans exiger une condition qui pourrait nuire au théâtre si on la lui accordait. Mais M. Ebers mettra les Abonnés et le Public immédiatement en état de juger de la conduite de Signor Garcia.

Old Bond-street, ce Vendredi, 8 Avril, 1825.

This narrative however stops far short of the impediments thrown in the way of the performances. Mr. Ebers, in his last note, alludes to a private concert, by singing at which Signor Garcia deprived the theatre of his assistance. It was in contemplation to give a series of operas at the houses of certain persons of fashion on *Sunday* nights. The scheme commenced, and more than one had been given, when they were checked by the following circumstance. The Duke of York was invited to one of them, and the performance waited some time for his Royal Highness, who did not make his appearance. At length a note arrived, couched in polite terms, but of such a tenor as to show that *Sunday* operas would not receive the countenance of the Court.

Concerning the impropriety of such exhibitions on such an evening, we shall say not a syllable. It needs no comment. But it was becoming quite evident, that could these parties have been brought into fashion, they would have gone near to have wrought the total ruin of the Italian Theatre. The same fashion that would have exalted the private would have destroyed the public performances. Their effect was quite visible enough amongst the singers, who actually, as we are assured, left the

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rehearsals unfinished at the King's Theatre to attend the arrangements for these representations in private houses. Indeed the whole state of the opera indicates that a total change is absolutely necessary. The engagements with the theatre are much too loose, and permit by far too much allowance to private engagements. The best singers are found nightly at one, two, and even more public and private concerts, and the consequence is, that the opera is paralysed by the indisposition of these very singers. The English Theatres experience much less of this evil, and for the simplest of all reasons—every failure subjects the defaulter to heavy forfeitures. And why should not foreigners, upon whom so much less labour is imposed, be submitted to similar conditions, the necessity of which is so apparent?

When we look over the list of performers engaged, there could really be no fair ground for complaint did all do their duty. Ronzi De Begnis, Caradori, and Vestris, if they do not afford the best possible corps vocale, (which by the bye the expenditure upon the theatre ought always to assure to the subscribers and the public)—if these singers we say do not make the strongest possible combination, yet perhaps no opera in Europe can now exhibit a better—while Garcia, Curioni, and Begrez, as tenors—De Begnis, Remorini, and Porto, as bases, are probably above those that any single theatre can produce. But the fact is, that during the season the demand is beyond the supply, and competition alone can bring the singers to a proper sense of the relation they stand in with the public. It is not at all surprising that the court and attention they meet with, together with the *subserviency* of people of the highest condition to their caprices, should raise their pride to presumption. But so long as persons of quality are the slaves of fashion, and move only by its arbitrary laws, and so long as fashion dictates the necessity of having this or that particular singer at their parties—so long must they be subservient, and often meanly subservient to those whose talents they ought to treat with respect, but whose talents are nevertheless theirs by purchase.

There is but too much reason to apprehend from the delays, law suits, and engagements, that have concurred to shake the direction and augment the expences of the season, which light with such weight on the lessee, that the termination of this year

must exhibit another very heavy loss. The death of Mr. Taylor, the state of the opera property, and the falling in of the boxes, all afford opportunity, at the same time that these things ought to persuade all the parties interested to enter into arrangements upon an entirely new basis, and we venture to predict, that if the value of the theatre be reduced to a stated and ascertained amount—if all grounds for suits at law and in equity be removed—and if the concern falls into the hands of competent managers—it may not only be made cheaper to the public, but superior as an opera to any theatre in Europe, at the same time that it may be brought to yield a noble compensation for the use of capital and the exertion of energy and talent. But to all these desirable purposes, the *sine quâ non* is a clear or at least an undisputed title to the house and properties.

On the tenth of May, after a correspondence concerning her engagement with the French authorities, which almost amounted to a ministerial negotiation, Madame Pasta appeared in the character of *Desdemona*. Her time was limited to the 8th of June, on which day she was bound under heavy penalties to be again in Paris. She has performed ten nights and four characters.—During this short period she actually sung at twenty-four or twenty-five concerts, for which she received twenty-five guineas each. Her opera engagement is stated to have been twelve hundred pounds, and she sold her benefit to Mr. Ebers for eight hundred. Thus in the brief space of four weeks she earned no less a sum than TWENTY-FOUR HUNDRED POUNDS! It seems to have been the universal opinion that her singing is improved, and our own coincides with this the general conviction. Still however we must think Madame Pasta is greatly over-rated, both as an actress and as a singer. Her execution (by this term we mean her entire power of delivery) is unquestionably of the highest order, but we differ *toto cælo* from those who consider the application of it to display a conception equal to her technical excellence. On the contrary, whether upon the stage or in the orchestra, we think her expression often totally wrong and seldom quite right. Her entrance in *Tancredi* affords one strong instance. The recitative *Oh Patria* she certainly gives well, but not supremely well; the air is sacrificed to an endeavour at novelty of effect. Her *Nina* appears to us the most perfect of her performances, though not of

her singing. She sung *Il sacrificio d'Abraam*, at the Antient Concert, in such a manner as by no means to satisfy the judgment; she did not enter felicitously into one single trait of that impassionate composition. Nay, we even dissent from her version of *Che farò senz' Euridice*, which is to our apprehension coarse as a whole, and seldom true to nature and feeling in its parts. This we know to be neither more nor less than heresy, but we shall be content to die in our opinions. Pasta is, by comparison, a great artist, but she has not that delicate apprehension of the nicer shades of the working of the passions that enables her to pourtray them justly and strikingly. We do not mean to say that her singing is without the expression of passion—by no means—nor that she is not gifted with feeling and delicacy—but she seems to us strangely to misapply her powers. Her delightful facility will often enrapture, but a little attention will prove that it is the instrumentation which delights—it is even passion, but not *the* passion—just as she transmutes one species of expression for another in *Di tanti palpiti*. Every real judge of the art forms to himself a *beau idéal*, drawn from his own imagination, and compounded with the *possible* execution, the knowledge of which he draws from experience, from having heard the various powers of various singers. Thus he not only determines the quantum meruit of any particular artist; but he has a standard by which he can estimate very nearly what is actually practicable. Measured by such a standard, we venture to say Madame Pasta is found to be short, and indeed to fail in comparison with many of her predecessors and some of her cotemporaries. Yet perhaps it is hardly possible to carry the technical polish of her voice and the finish of her tone much further. But nevertheless the directing faculty, the philosophical power which best adapts a means to its end, is often wanting.

When we regard the delays and difficulties Mr. Ayrton has had to contend against (many apparent and more occult) we are rather surprized at the variety produced. The following operas have been given:—

Feb. 29. *Le Nozze di Figaro*
 Il Barbiere di Siviglia
 L'Adelina
 L'Italiana in Algieri (compressed into one act)
 Il Don Giovanni

Pietro L'Eremita
 Otello
 Semiramide
 'Tancredi (first act)
 Romeo and Giulietta.

At this moment, *Il Crociato in Egitto* is preparing to introduce Signor Velluti. Here then is a more than ordinary quantity of variety, if not of absolute novelty—and if there has been any failure, it has rested upon the performers, not upon the director.

The oratorios were this season under the conduct of Mr. Bishop at Drury-lane, and of Mr. Hawes at Covent Garden. But before we can enter upon the consideration of these performances, we must apparently digress a little, in order to account rationally for their novel structure. Our narrative will also shew how the taste of the metropolis may be led.

Der Freyschutz had been celebrated for some time throughout Germany, when the overture was first heard in* the concerts of London. It would have been a disgrace to the taste of the country had not this bold, original, highly picturesque composition attracted its just share of popularity and praise. But we shall not treat the composer unfairly if we venture to assert that the overture conveys by far too favourable an estimate of his talents, as applied to the music of the entire opera. With this, however, we have not at present much concern. We are now merely about to shew the rise and progress of the excessive attraction which has distinguished Weber's great work in England. The success of the opera amongst the romantic natives of Germany was unbounded. One theatre alone is said to have received thirty thousand florins, on the nights of its representation, in a single season, and new reports of its transmission through the Conti-

* The praise of the first introduction of *Der Freyschutz* belongs to Messrs. Boosey and Co. of Holles-street, the spirited importers of foreign music. They had it on sale for twelve months before it appeared at the English Opera, and indeed procured the score, with which the managers of that theatre were supplied by Mr. Hawes. This score, we have understood, Messrs. Boosey obtained for the use of Mr. Bochsa, who had been engaged nearly two years before to arrange it in several ways for the harp and piano forte. They also applied to Mr. Campbell to write words for two of the songs, which they printed in June, 1823. The claim of these publishers to the honour of introducing the great work of M. Von Weber seems thus to be established, and it was they also who first gave the public a portrait of the composer, which is said to be very like him.

nental cities and towns were continually reaching England. Under these predisposing circumstances it was determined to introduce it at the English Opera House. Nor were the interests of the manager only concerned. We have it from unquestionable authority, that almost every German in London was invited to attend on the first night of its representation, as a matter of honour to his country, by the active interposition of Mr. Hawes. When these circumstances are taken into consideration, with the romantic and mystical constitution of the story—its magic and its scenery, its owls and its bats—all monstrous, all abominable things—its

“Demon sent

Red from his penal element”—

it seems not to be wonderful that it should have seized so intensely upon the fancy of the public. The music, we are convinced by experience, had but a slight share in fixing its popularity, though the report of the music led the way to the introduction of the opera itself. Be this as it may, nothing now resounded in the theatres, and nothing could be found upon the counters of the music shops but *Der Freyschutz*, and arrangements of *Der Freyschutz*.—“Voice, fiddle, and flute” were all employed, whilst Mr. Hawes, the apostle of Weber, (and the Royal Harmonic Institution) made it a concert at Liverpool, and spread its renown through the provinces. All England was thus filled with the report of *Der Freyschutz*, and Carl Maria Von Weber. Even the star of Rossini was forced to hide its diminished head at the coming of this new light.

This energy in the promotion of an object which, like most other such adventures, was bottomed in interest, will sufficiently account for the extension of Weber's reputation, and for the complexion of our sacred oratorios, during the penitential season of Lent. Poor old Handel did now and then “upheave his vastness,” but he was well nigh dethroned and banished, by the strepitation of *Kampf und Sieg*, or a cantata in honour of the battles of La Belle Alliance and Waterloo—by *Euryanthe* and *Preciosa*—by *Abu Hassan*—by *Der Berherrscher der Gheister*, (the ruler of the spirits,) and by *Natur und Liebe*—all productions of the ubiquitous Carl Maria.

We shall not be thought to go beyond the truth, when we say that there was something too much of this, and that the public has

so felt it—at least the musical public. Weber has displayed a strong and original turn of mind in his *Freyschutz*, but there is nothing in his works, taken as a whole, that can justify the attempt thus to make him an idol, and an idol to the exclusion of all other worship. *Preciosa* has fallen the first night of representation, and *Natur und Liebe* has experienced but a cold reception, yet as good a one, probably, as it merits, for the sense of the public at large generally pronounces a just as well as a competent judgment.

The intimate connection which the benefit concert of Mr. Hawes bears to this subject must be an apology for introducing it here. It forms indeed the catastrophe of the drama. Mr. H. it appears, had long determined to bring Weber's compositions as orchestral music to a test, and therefore he concentrated at this concert the flower of the German composer's works. *Der Freyschutz* was done entire, and was followed by *Natur und Liebe*. The ablest singers in London were employed. Miss Paton and Miss Goodall, and the Misses Cawse, Messrs. Braham, Terrail, Bellamy, Hawes, and Phillips, with a sufficient chorus, supported these pieces. If we had before believed that the music of *Der Freyschutz* was purely dramatic, and with the exception of the overture, depended on its connection with the mystical structure of the opera for effect, we were more than ever convinced of the justice of such a judgment from the result of Mr. Hawes's concert. Nearly all that was not irresistibly ridiculous, was supremely dull. How indeed should it be otherwise, with the comic songs of *Kilian* and *Rose*, sung by Mr. Terrail and Miss Goodall, with a chorus of owls,* hooted by the choristers of St. Paul's, and the Chapel Royal, and the gong struck by Mr. Hawes himself? The audience could with difficulty sit out the opera, and from *Natur und Liebe* they continued to flee from its commencement.† The first experi-

* The rage for *Der Freyschutz* has been very well and very laughably satirized in a piece called "*Lefty Projects*," brought out at Covent Garden, in which a German music-seller is made to offer a large sum for the composition of an opera, to be called "*Love in a Charnel-house*." A part of it is to be a trio between two owls and a wolf, by which the town is to be enraptured. A pantomime has also been got up, in which the clown fries seven pancakes, in derision of the casting of the seven bullets.

† Mrs. Anderson played a piano forte concerto at this concert. This lady has great requisites and fine taste. She is a teacher of deserved celebrity.

ment, we should presume, will be satisfactory—a second will never be made.

But to come back to the oratorios. The losses which had driven former managers from the speculation would naturally caution the new undertakers against too considerable an expenditure. Accordingly the numbers and quality of the band, both vocal and instrumental, were reduced; and although the singers engaged were some of them of the first class, there was by no means that exuberant exhibition of talent which, at the same time that it attracted, satiated and fatigued the public on preceding occasions. We have but slight means of forming any judgment as to the profit and loss of the season—we believe it to have yielded a profit, particularly at Drury-lane, but so far as the music was concerned, it appears inferior to former years—nor were there many marks of good taste in the plan or the conduct. Weber's music was to be made the instrument of attraction, which was the more easily done by the previous occupation of the general imagination through *Der Freyschutz*. All the world perhaps knows that those who undertake the management of public amusements do so for the purpose of getting money. But still there is an accompanying notion that a certain quantity of judgment and a certain love of the arts and a desire for their advancement go along with the ruling motive. This is not always an illusion, and ought never to be so. But when it is, some care should be taken to conceal it. Very little of such a care could be discovered in the conduct of the oratorios at either house. The general prosperity of the times, rather than the particular excellence of the arrangements, may account for the partial success.

The only permanent concerts this season were the Antient and the Philharmonic, and so uniform is the tenor of their course, that they afford little scope for remark. At the former Mr. Sapia was engaged—an innovation to which his success at York was probably the leading cause. Miss Wilkinson, a singer new to the orchestra, has also appeared there this season.

This young lady is a descendant of the celebrated Tate Wilkinson, so long the manager of the York Theatre. Her voice is a contralto of rich tone, but a little thick and throaty, and of moderate compass and volume. She has been taught we are told by Signor Scappa, Mr. Wm. Knyvett, and lastly, by Mr.

Greatorox. Her style is smooth, and to a certain degree polished, but at present it wants force and contrast, and consequently is limited in effect. We would be understood to speak with due reservation, for the first public efforts of any singer are entitled to great allowances. Miss Wilkinson may however be considered by her long period of study to have arrived at almost all she is capable of attaining, except that ripening of the powers which springs from orchestral practice. But her debut must be esteemed exceedingly successful.

Madame Pasta was engaged during the short period of her stay. Miss Stephens and Miss Travis, with Mrs. Salmon, were there as usual. This latter singer, we regret to state, was compelled to retire at the beginning of May from all her engagements, by a failure of powers, which appears to be an effect upon the nervous system. Mrs. Salmon's professional exertions during the last autumn had been incessant, and as her services were required at the most distant parts of the kingdom immediately in succession, her fatigue in travelling was proportionally great. In the early part of the season she was as much in request as ever in London, and had begun to feel the consequences of over exertion, when the alarming illness of her mother assisted in completing what a too solicitous discharge of public duty had begun, and her medical advisers declared absolute repose to be indispensable to her restoration; she therefore gave up all her engagements, and retired at once.*

Mr. Phillips, a young base singer, has also been engaged at the Antient Concert, and has occupied a very prominent place in the performances. His voice is moderately powerful and well-toned, yet not heavy nor indeed remarkable for any peculiar quality. But his style indicates an acute and energetic mind, and there are obvious foundations upon which a sound and elegant superstructure may be raised, while his modesty and industrious perseverance in the study of his art are powerful recommendations. Bartleman's superiority, not less than his long standing, originated and preserved a taste for base singing, which has survived its author. Hence there is an anxious desire to

* We are happy to learn that Mrs. Salmon is in the fairest way of recovery. Rest has already done much to restore her beautiful voice, and it is her purpose to resume her place in the orchestra at York.

renew and perpetuate those sources of pleasure to which he gave existence. The business of *Polypheme*, the *Frost Scene*, *Saul* and the *Witch of Endor*, the music to the *Tempest* and to *Macbeth**—all these owed their place to him, and with the tenacity with which the fancy dwells on favourite objects, there is probably a lurking preference for these fine compositions in the minds of the directors. Whether Mr. Phillips will be able to satisfy this appetite time must determine—he is not yet sufficiently matured, but we must do him the justice to declare, that since Bartleman, there has been no fresh candidate for his place who seems to put forth such well-supported pretensions.

Nothing new, in the strict sense of the term, can be introduced into the bills of these concerts, but glees, the composition of Webbe and Dr. Callcott, have this year been superadded. The policy and propriety of limiting the performances to the same things year after year may and has indeed been much questioned. And without derogating from the acknowledged excellence, the superior excellence of the stock pieces, a plea in favour of more extensive researches may yet be safely advanced. This year there has been a curious repetition of the same songs, but by different singers. Thus *Martin Luther's hymn* was first sung by Miss Stephens, and a night or two after by Miss Wilkinson, and *Brave Jonathan* first by Mr. Bellamy, and subsequently by Mr. Phillips. This is an experiment which can hardly be said to be quite considerate to the feelings of the parties. Thus a young singer like Miss Wilkinson must be injured, and her reputation was injured by the immediate comparison she suffered with a voice so prac-

* The mention of this "wild and unearthly" composition brings to our remembrance the presence of Mrs. Siddons on Wednesday, June 1, when Lock's music was performed. This great idol of the public admiration sat near the door at the lower end of the room—but no sooner had the music begun than the general observation of all around was turned towards her, in remembrance of her consummate excellence in the *Queen of English Tragedy*—the *Lady Macbeth*. When the first strains were heard, her eye recalled some of its accustomed fires, and as the music proceeded, we thought we perceived, by a gradual elevation of port, the majesty of former hours renewed in her mind, which though not quite extinguished, seemed soon to be quelled by some internal sense that this mortal triumph was past. We trust however that this distinguished woman will live many years to enjoy such occasional gleams of recollected greatness, reflected back upon her from that public whose delight she so long formed, while she remained the wonder and the glory of her art.

tised, ductile, and beautiful as that of Miss Stephens, in a song which calls forth all these qualities to their utmost stretch. It is perhaps incumbent upon the conductor, should the knowledge of these facts escape the memory of the director for the night, to assist in sparing the performers so delicate yet so decided a competition. A man who has the interest of the concert so deeply at heart as Mr. Greateorex, and who enjoys in so high a degree the esteem of the noble directors, has it in his power to arrange these little niceties, and sure we are it must be in his inclination to preclude all possible cause of exacerbation in the minds of those, who can but be aggrieved by so inadvertent an opposition of their powers, however high they may stand above the general taint of envy.

The concerts of the Philharmonic Society have had little to distinguish them this season from those of former years. Managed by directors of the highest professional eminence, who act as it were under the perpetual surveillance of an association, consisting of members already so distinguished in art as to render them tremblingly alive to every circumstance that may diminish their own or the general reputation, judgment, care, and discipline, are more likely to be exercised in their full force here than in almost any other similar situation. The laws respecting pieces by single instruments have been slightly relaxed, but this is the only deviation from former habitudes we have discovered. But whilst the instrumental music is here above all praise, the vocal is certainly less an object of attention than it ought to be. The truth probably is, that the directors having engaged the finest talent, consider that the employment of their abilities to the best advantage may be safely devolved upon the singers themselves. Experience proves the contrary.

Mr. Vogt, an hautbois player, and Mr. Schuncke, a player on the French horn, have been the only performers absolutely new to the concert. The first is a player of great execution—greater indeed perhaps than any of his predecessor, but his tone is by comparison with Griesbach's, thin and unsatisfactory. He is however an artist of eminent merit. Mr. Schuncke is also highly advanced, and second only to Puzzi, who surpasses him in delicacy, in tone, and in general expression. Mr. C. Potter, Mr. Neate, Mr. Peile, and lastly, Mr. Moscheles, have played piano

forte concertos—Mr. Lindley and Mr. Kiesewetter accompanied solos on their several instruments. The compositions newly introduced were Beethoven's symphony (purchased and got up by the society at an expence of 250 guineas), Spontini's overture to *Olimpia*, and an overture by Mr. Onslow. Of the first a correspondent has already given so detailed an account,* and his criticism has been so completely borne out by the performance, that we should only repeat what he has said were we to enter again upon an analysis of its parts. The impression on the auditors was certainly a mixed feeling of pleasure and dissatisfaction—of pleasure arising from the casual and bright gleams of talent that every now and then broke forth—of dissatisfaction at the exaggeration of several of the parts, at the disjointed nature of the whole composition, and at its immoderate length; it lasted an hour and five minutes. The expence it entails in the engagement of a chorus, the necessity of repeated rehearsals, &c. &c. may perhaps forbid its ever being done again, and will certainly impede both its frequent repetition or its general reception. Yet it is the work of a great mind. Mr. Onslow's is a production of the school of Beethoven, and indicates strength and originality of genius.

At the end of February Madame Catalani commenced a series of concerts fortnightly, conducted by Mr. P. Cianchettini. The number was to have been four, but it was subsequently extended. The first two were but thinly attended, but afterwards the Argyll Rooms were crowded to their fullest extent. Mrs. Salmon and Mr. Sapio were the principal coadjutors, but M. Begrez and several other vocalists assisted during the performances, and on one evening Signor Pistrucci,† the celebrated improvisatore, gave specimens of his peculiar talent between the acts. But it is not to be concealed that there was, and there was to be, but one object of attraction, and that object was Madame Catalani herself. She sang six pieces each evening, comprehending all styles, from *Sweet Home* and *Rule Britannia*, to *Gratias Agimus*, and Mr. Cianchettini's *Mazurka*. We mention these concerts principally to demonstrate the command which such abilities as those of Ma-

* See vol. 7, page 80.

† This gentleman is a man of considerable ability, and various information. He has lately engaged in the publication of a series of allegorical prints, in numbers, to illustrate the passions. They exhibit a great deal of fancy.

dame Catalani enjoy in England. She rejects all public engagements in which she is not permitted to share the emoluments with the proprietors. She exhausts (as might be supposed) her attractiveness and reduces her estimation by singing between the acts at the play-house. Yet after all, she steps forth, and in her own power and person draws together a succession of the largest audiences the concerts of the metropolis have ever attracted. Since last year the character of her singing has undergone no other perceptible change than an augmentation of force—the sure and certain consequence of the first touches of the hand of time. We are more than ever satisfied that nature has never gifted any other individual with a voice of such volume. The quality has also been mellowed by years and incessant exercise in the largest theatres, and by the energy with which the possessor has always applied herself to the illustration of passion. Apparently she more than ever despises, and practically more than ever tramples upon the rules of art by which others have found it alike necessary and useful to be guided. Her force is really so tremendous, that the hearers, especially those who are near the singer, tremble for the physical danger one must suppose such effort entails. But, spite of all these drawbacks, we must still believe there never has yet been but one Catalani.

The single benefit concerts have scarcely been so numerous this year as formerly, though perhaps the fluctuation is not great, since nearly the same persons have the same claim to public remuneration in this way, *communibus annis*. As those at the close of their professional career retire, new candidates must arise. The difference of number commonly lies in benefits for individuals upon charitable rather than professional grounds; but the expences of concerts, as they are now organized, have operated to deter persons from such a mode of appeal. Morning concerts have been more frequent. Those of the Messrs. Cramer and Mr. Ciani-chet-tini were of this description. Perhaps the best attended, and best also so far as the music was concerned, was that of Mr. Mori, on Monday evening, May 30. There have been a few, and but a few, at private houses.

It was our intention to have included in this sketch a portraiture of the private music during the season, but the materials before us are so multifarious, and the observations which arise out of

them would together take us to such a length, that we think it right to give them a separate place in a future Number. The general consequences we shall include in our summary at the conclusion of the present article.

The domain of the English theatre has been almost wholly occupied by Weber and *Der Freyschutz*. Even the King appeared determined to have the fullest materials for judging the merits of the man who has concentrated upon himself so much of the regard his Majesty's dutiful and loyal subjects. *Der Freyschutz* was commanded both at Covent Garden and Drury-lane, on the evenings when the King was present.

But in truth music has by no means the importance in our musical drama that should appertain to it. Nothing proves this more strongly than the attractiveness of the German melo-drame. Nor can it be otherwise until a just perception of the intrinsic beauties of opera be generally diffused, until a true taste be cultivated, until indeed, a portion of that patronage which has been for a century past dedicated to the planting and maintaining a theatre for an Italian, be addressed to the establishment and support of an English opera. An earnest desire for national honour in art, evinced by such a patronage, might induce our great poets and musicians to combine for so worthy, so noble a purpose; but till this be done, our stages are not likely to exhibit any thing beyond the same anomalous jargon of dialogue and song, the same heterogenous mixture of nonsense and show, which at once disgraces and most effectually stops the progress of national taste, and reduces our composers and our artists either to imperfect imitators, or to the comparative disregard of the public.

The usurpation of *Der Freyschutz* has necessarily very much precluded the introduction of new vocalists. Miss Graddon has appeared at Drury-lane, as a first singer, with considerable approbation. At present this young lady is obviously more indebted to nature than art, for her musical education, judging from her performance, has not been conducted with a care equal to her endowments. She has, however, strongly fixed herself in the good opinion of the public, and, with well-conducted study, may do much. At Covent Garden Miss H. Cawse played in "*The Hebrew Family*," a new piece, which fell the first night, and strange to tell, the little heroine was engaged by the managers at

a salary and for a term (as report says) which speaks their confidence in her merits. Indeed she is an extraordinary child, for a child she still is, being yet under fourteen. Her stature also is exceedingly small. But her voice and her intellect are both powerful, and, under the care of Sir George Smart, she has made very considerable advances in the knowledge of the art. We have heard her several times both in public and private concerts, where she has this winter been much engaged, and there can be little doubt that she will rise to eminence. Her elder sister, who is also very young, has a good voice, and is advancing rapidly under the same judicious instructor.

The two societies, charitably instituted for the rescue of the widows and families of musicians from the penury which it is but the too common lot of the children of genius to fall, each of them annually enforce their claims upon the generosity of the public by music.

At the dinner of the Royal Society of Musicians, on Thursday, the 21st of April, two youths from Germany, of the name of Schulz, and their father, performed on two guitars, and an instrument unknown as yet in this country, the *Phys-harmonica*. These talented boys are under the patronage of his Royal Highness the Duke of Sussex. The eldest is apparently about 14 years of age, the youngest 12. They possess the feeling and have pursued exactly that line of study so much required in musicians at the present day—neat and expressive execution, joined to energy and refined taste. They seem to delight in their own performance, to feel every note they play: this is the true secret of the musical art. The first piece they performed was an introduction and variation upon Mozart's "*Away with melancholy*." The new instrument, the *Phys-harmonica*, here displayed its powers and effects. About the shape and size of a dressing case or writing desk, this little instrument, which has a small set of black and white keys similar to the piano forte, has an insignificant appearance; its construction however resembles the celestina—the sounds are produced by working a pulley and wheel with the foot, and the entire effect resides in the touch, by which the swell or crescendo and diminuendo are produced. The tone of the *Phys-harmonica* is similar to but much sweeter and purer than the oboe, and the effect during performance, when contrasted with the slight tinkling

sounds of the guitars, resembled the peal of a distant organ. The music performed was evidently written for the effect of this combination, the variations to Mozart's air especially, which were in the very best style, and suited to the power of the boys. The youngest has uncommon facility and strength of execution, and gave the obligato passages allotted to him with the most judicious skill, and the delicacy and peculiar effects produced by the eldest called forth bursts of approbation from the professors, and indeed from the whole room. Altogether this was one of the most pleasing and unassuming exhibitions we have witnessed for a long time—no prodigies were attempted, no unnatural sacrifice of expression to execution, but a pure and effective style has been retained, that must ensure them the approbation of the public wherever they go.

The concert for the benefit of the New Musical Fund took place at the Opera-house on the third of June. From such a society it may fairly be presumed the public has a title to expect one of the best concerts in London—but it so happened this year it was amongst the very worst. As we are anxious only for the interests of the art, we shall fasten upon this concert as exceedingly disgraceful—for if any thing ought to call forth the best exertions of the profession, it is when they undertake “kindly undertake” (that's the phrase) to assist the charity with their “talents.” The performers announced were, Madame Ronzi De Begnis, Signor De Begnis, Madame Pasta, Miss Goodall, Madame Sala, the Misses Cawse, and Miss Paton—Mr. Braham, Mr. Terrail, Mr. Hawes, Mr. Phillips, and Mr. Bellamy. Madame De Begnis was indisposed, and Miss Paton was indisposed. Their absence was compensated by a certificate from Dr. Monck, a letter and a song from Signor De Begnis. Madame Pasta did not arrive till hours after her song was to have been sung—and then gave “*Che farò*,” an aria not very attractive at best, and now hacknied past endurance.* Mr. Braham sung a trumpery ballad. Miss H. Cawse, the little song from the Hebrew family, pretty, but merely pretty—*Fly away Dove*. Mr. Attwood's *Coronation Anthem*, and some other things of little note, made up the rest of the vocal

* The writer of this article heard Madame P. sing it at four concerts out of five, and twice where other airs were announced. Such changes the public ought not to suffer.

selection. Now we ask, is this such a concert as a society of musicians, anxious to serve their distressed connections, ought to put forth for the attraction of the town or for the advancement of the art, or for the benefit of the funds of such a society? We must say that it reflects great discredit upon all concerned. We must exempt from this general censure Mr. Moscheles and Mr. Labarre, whose concertos on the piano forte and the harp were as fine specimens of their great abilities as they could perhaps have exhibited.

Madame Sala (who had previously appeared at Mr. Sapia's benefit) is a chaste singer in the sound Italian style of twenty years ago. Her voice is scarcely powerful enough for a large theatre, but her manner is pleasing, and in the chamber she would have considerable claims to estimation, where purity and polish are the substitutes for the force and contrast which public singing absolutely demands.

The particulars we have recited will necessarily lead those, who seek in them a knowledge of the progress of art, to draw some general conclusions, and it is with this view, not less than with the desire of exhibiting the music of the Metropolis in its parts, that we have pursued our narrative. It is only by comparing the results of years that we can arrive at any accurate notion of the state of the science and the practice.

To imagine that art while exercised so universally can stand still, would be to indulge a belief that is contradicted by universal experience, and yet we perceive so little that is new in our record of the season, that we are almost at a loss to point out the nature of the progression. There can be no doubt however that the knowledge and love of instrumental music is gradually, and with an accelerated pace, stealing over English society. This in itself is a striking indication not only of superior cultivation but of superior acquirement; for instrumental music consists of a great variety of parts and powers; rightly to feel, is in a good measure to understand the distribution of these, and implies more attention and better information than those who draw their delight from vocal music, commonly profess to have attained. In the latter it is not merely the concord of sweet sounds that awakes emotions; sentiment is connected with melody, and all can appreciate the agreement of the two. But there is an uncertainty

as well as a complication in concerted instrumental pieces, which demands to be reconciled to the mind by a comprehension of their structure, before they will convey to the hearer any intellectual, or perhaps even physical pleasure. The attention of the uninitiated auditor is called off and distracted, so as to leave him rather in a state of confusion than of delight. We gather the fact of the diffusion of the love of instrumental performance from the attention paid to the overtures and symphonies in concerts, where they are now commonly repeated, and even at the theatres they have been frequently encored. Another auxiliary proof is the publication of arrangements for various instruments, principally indeed the flute, harp, violin, or violoncello, with the piano forte, but still the universality of such publications prove that they are in customary use, and what individuals assist in performing, they love to hear. The further this principle is carried the better, for nothing will tend so much to promote the art as the participation which every one who can play on an instrument enjoys. Every one desires to contribute to the general stock of amusement, and in proportion as they do so contribute, is the importance of individuals increased. But except in the diffusion, we know of no striking improvement that has attended the progression of instrumental performance this year. The musical world of London hails with triumph the return of such a man as Mr. Moscheles, or the accession of such players as Messrs. Vogt, Schuncke, and Labarre, to the orchestras of the Metropolis, but there has been no novelty either in composition or in execution to call forth extraordinary attention or comment.

Changes in vocal music relate principally to style and manner—these however have been rather checked than accelerated. The rapidity with which singers were travelling towards the excess of florid execution, has been a little staid by the substitution of Weber's music for Rossini's, and more especially by the style of Madame Pasta, who is certainly less exuberant in point of ornament and more expressive in point of majesty and simplicity, than any singer of the first class who has visited England for a long period. So true it is, that great artists lead and form the general taste. The florid style, though it has obtained in England, has never been seriously approved. Judgment abjures it both in theory and practice. It is always mentioned in abatement rather

than in exaltation of the merits of the individual who indulges in its exercise. It has formed the great drawback upon Braham's reputation, though it may have added to his popularity. In Garcia it is considered as a means (most scientifically used indeed) of covering the ravages of time. In Sinclair it is thought perfectly despicable.

It should also appear that the impetuous headlong rush into which it seemed all ranks and degrees were hastening towards Italian music has been somewhat stopped, and a return to English has been favoured by some of the leaders of fashion. Till however we have an opera—a legitimate opera—and a school of singing—till English composers are thus encouraged and thus supported, the contest will be long, and the struggle even for the bare existence of English music, severe. We trust much to the propagation of sounder notions, and the diffusion of patriotic sentiments by means of discussion. The public is as mobile a body as water. The stone once dropped in, the circle widens. So hints are communicated, and though the few only move, the many are nevertheless moved by the few. There is an extraordinary ductility about all who cannot or who will not take the trouble to think for themselves—they must be led, and thus the influence of fashion is accounted for. It is then but to give a right determination to the objects of the fashionable world, and success is certain. Time and the growth of talent will do this.—Even now there are powerful engines at work, and we hope to see that national patronage will be extended to national purposes in music as well as in all the other arts that in England comfort and enrich and elevate and adorn existence.

We have reserved the last place for the most prominent and perhaps the most important musical phenomenon of the times—namely, the increase and predominance of private over public concerts—and if expence does not interrupt the present course of things, it is easy to foretell, that so far as the higher classes are concerned, public concerts will very soon receive little or no general support from them. There are several causes which have no reference to music itself, that are working this revolution. In the first place, the passion of persons of condition is the exclusion of all but those of their own caste from their society and amusements. The same feeling (or the desire of imitating it) afflicts

those of the next degrees to a lower gradation than is suspected. Hence every thing which is really open to the public at large, not only affords little temptation to rank and wealth, but is absolutely held in contempt by the possessors of these distinctions. To sit in the pit at the Opera, or in the body of the Argyll Rooms, is somewhat allied to a sense of degradation. To display any interest or curiosity about what attracts the mass of mankind, is no less derogatory to the *nil admirari*, the apathy which it is now the fashion to affect, and which may involve deeper consequences and put more to the hazard than the certain loss of present gratification which such induration of the heart implies. The next cause of the decline of public music is the late hours for dinner which are now established. It is impracticable to arrive in time, while in private parties the music is accommodated to the guests—beginning at nine, ten, or eleven, as the circumstances may be. Private concerts have less formality, less observation in them than public. The guests approach the instruments or the singer—lounge from room to room or on the staircases—converse, and come or go at pleasure, and with far more ease than can be accomplished in public rooms. All these circumstances tend to withdraw most persons above the middle ranks from public concerts; while the frequency of those which are private, and which can be enjoyed without expence, assist in cloying the appetite. And what is to be placed against these persuasives to private rather than public music? Little, except the magnificent scale upon which the public concerts are conducted. From the rapid growth of wealth, and consequently of an affluent population, it is not possible to compute what the effects may be, but it is not difficult to perceive the highest classes are fast gliding away from the support of public concerts. They may be replaced by a new race—they may be brought back by any temporary cause of diverting their springs of action to a new purpose; but at present there is little upon which to build a hope of patronage. The Antient Concert we have before remarked goes on upon the same prescription that has so long held it together, and the Philharmonic has not a dozen titled persons upon the list of subscribers. Yet these are the only public concerts in a series. This speaks volumes.

From all that has been said we should then infer, did the momentum which impels the art act only in straight lines, that the

diffusion of music is greater upon the whole, though some of those exhibitions which have raised it to its high and palmy state, are not likely to continue to receive the patronage by which they have reached their elevation. But so eccentric is the operation of the force applied to art, and so inconstant is fashion, that we shall not venture to predict the future destinies of music. It is enough that we see an almost universal delight derived from its enjoyments—that we see charities aided, talent encouraged, money circulated, the public amused, private society enlivened, and manners refined by its diversified employment and its various gratifications.

The following paper has been transmitted to us by a gentleman whose abilities have long rendered him the admiration of the professional world, and the delight of all who have had the gratification of witnessing the demonstration of his powers. The sentiments it conveys are those of good taste, not less than of a pious mind.

That species of vocal composition denominated glees, in the skilful construction of which graceful melody and sound harmony ought to be blended, is very generally and deservedly admired and encouraged in our country. It is divided into two branches, the serious and the chearful glee. Serious glee is a term somewhat paradoxical, but the accepted meaning of it appears to be, that sort of musical piece in three, four, five, or six parts, the words of which have either a moral, descriptive, or pathetic character, distinguished from such as have chiefly hilarity or festivity for their principal subject.

It must indeed be acknowledged that a majority of the latter kind have seldom either elegance, wit, or sentiment to recommend the poetry, this being (too frequently) a farrago of trite Bacchanalian vulgarity.

The adage, "*de gustibus non est disputandum*," is peculiarly applicable to mixed societies, and as serious and chearful glees are both equally in request at public musical parties, and since good music ought always to be the basis of both, monotony would be inevitable without an interchange of style, and disgust rather than gratification would be the most probable result.

As this paper is not designed for a dissertation on the respective merits of glees in general, but to direct attention to one glee in particular, I proceed towards that individual point.

We may safely assert, (as a moral axiom) that no vocal composition of any description, wherein the words have a tendency to excite and recommend impious ideas, ought to be tolerated in any society where religion is properly respected.

Now there is a composition of this unhappy sort, which I think will, upon a fair consideration of it, subject the author of the words but too justly to the charge of gross impiety.

To render the subject intelligible, some previous explanation is necessary.

The sacrifice of the mass seems (at first mention) to have no affinity to glees of any sort, and surely was never so intended. However it is, in the present instance, one cause of the following animadversions, (all which, I am conscientiously persuaded, are justly deserved,) upon a very mischievous prostitution of the "concord of sweet sounds."

In the famous creed of Pope Pius we read the following article :—

"I profess that in the mass is offered to God a proper and propitiatory sacrifice for the living and the dead; and that in the sacrament of the altar are contained the real body and blood, together with the soul and divinity of our Lord Jesus Christ, and that there is a real conversion of the whole substance of the bread into the body, and of the whole of the wine into the blood, which conversion the Catholic Church calls Transubstantiation."

Every one who has been present throughout the celebration of mass, must have observed that remarkable ceremony, the elevation of the host and chalice, (*i. e.* of the wafer, and of the cup in which the sacramental wine is contained); both of which the priest lifts above his head immediately after he has pronounced the words of consecration, that the congregation may see and adore what *were* the elements of bread and wine, now believed to be miraculously converted into the Saviour of mankind.

Near the conclusion of the mass the priest receives the consecrated elements; after which he recites the following prayer :

"Corpus tuum Domine quod sumpsi, et sanguis quem potavi, adhereant visceribus meis; et præsta ut in me non remaneat ulla scelerum macula, quem tam pura et sancta refecerunt sacramenta."*

We now pass on immediately to the matter in question.

The glee alluded to is that popular one (in Latin), beginning "Poculum elevatum;" a masterly composition of the late justly celebrated Dr. Arne, a professed Romanist, and moreover organist of one of the Roman Catholic ambassador's chapels: it will

* Let thy body, O Lord, which I have received, and thy blood which I have drunk, cleave to my bowels; and grant that no stain of wickedness may remain in me, whom sacraments so pure and holy have refreshed.

presently appear that he was a scoffer at the religion he professed ; for the exordium of the glee ("Poculum elevatum") cannot be mistaken, as being directly applicable to the elevation of the chalice ; and this action constantly accompanies the commencing intonation by the singer, who is on this occasion denominated the high priest.*

The melody set to these two words is a chant (nearly the same as that used at the beginning of the Vespers, to the words "Deus in adjutorium meum intende"), and the concomitant voices (personating the inferior clergy) respond in another chaunt, consisting of plain counterpoint, in four parts.

Two solos follow (chaunted by the pontifex) with appropriate responses, before the latter of which he drinks the contents of this mock chalice ; and the assistants (all of whom are provided with wine in their chalices), do the same. †

In the latter solo he chaunts, "Hoc est bonum in visceribus meis," using herein the identical words in the mass, whence there remains "no loop to hang a doubt on," of the author's sarcastic intention.

The present question depends not in any degree upon this other question : whether the doctrine of transubstantiation be true or false—whether such a change actually follows from the right acceptance of the words "Hoc est corpus meum ;" or whether the doctrine ought to be reckoned among the other manifold corruptions of Christianity ? Whether the elements of bread and wine are (by the words of consecration) really transmuted, or remain exactly what they were before—a round wafer of fine paste, and a measure of the juice of the grape ? the true question is, whether the sentiments expressed in the glee under examination, be not an intentional and premeditated burlesque of the holy sacrament, and therefore to be reprobated as an anti-Christian abomination.

* This mischievous mimicry of the mass (in barbarous Latin) is known to have been contrived expressly for the diversion of that *moral* society formerly denominated (par excellence) "The Hell-fire Club," and which consisted of a mixture of noblemen, musicians, and wits. The last, a class of personages very rarely to be met with among the two former.

† Having previously chaunted these words, "Hoc est bonum in visceribus tuis et nos consequimur laudes tuas."

"This is good in thy bowels, and we are closely following thy commendation thereof."

The commemoration of the last supper has ever been regarded by Christians as the most solemn and efficacious of all sacred ordinances: All churches and sects (Quakers excepted, and perhaps Unitarians) concur in profound reverence of the institution. I ask, then, ought a jocular or ludicrous allusion to any part of it to be tolerated by Christians of any denomination? It may be said that the reformed churches of Luther and Calvin disclaim all belief of virtue or efficacy in the mass as a propitiatory sacrifice, alleging it to be an idolatrous innovation, repugnant to the doctrine and practice of the primitive ages—and therefore that opposition to it in any form is defensible and harmless: to this it is answered—that however the original institution of Jesus Christ concerning the Eucharist, may have been deformed and corrupted by superstitious additions, still as the ordinance itself is admitted by Christians to be the most sacred and awful of solemnities, any attempt to vilify or ridicule a rite of so much value and importance justly provokes the heaviest censure, and demands the most unsparing severity.

The exalted estimation of this sacrament in the church of England, is evident from her 18th article [Of the Lord's supper].

"The supper of the Lord is not only a sign of the love that Christians ought to have among themselves one to another, but rather is a sacrament of our redemption by Christ's death, inasmuch that to such as rightly, worthily, and with faith receive the same. The bread which we break is a partaking of the body of Christ—of likewise the cup of blessing is a partaking of the blood of Christ."

The following quotation from the church catechism is also in point:—

Ques.—Why was the sacrament of the Lord's supper ordained?

Ans.—For the continual remembrance of the sacrifice of the death of Christ, and of the benefits which we receive thereby.

Ques.—What is the outward part or sign of the Lord's supper?

Ans.—Bread and wine, which the Lord hath commanded to be received.

Ques.—What is the inward part or thing signified?

Ans.—The body and blood of Christ, which are verily and indeed taken and received by the faithful in the Lord's supper.

Ques.—What are the benefits whereof we are partakers thereby?

Ans.—The strengthening and refreshing of our souls by the body and blood of Christ, as our bodies are by the bread and wine.

Our learned and pious moralist, Dr. Samuel Johnson, has somewhere observed, that “to quote scripture in a jocular sense is a custom which a witty man will despise for its facility, and a good man dread for its profaneness.”

These are “the words of truth and soberness,” upon which we may rationally ask, if a ludicrous application of even the *words* of scripture be thus reprehended by one of the most indisputable and venerable of human authorities, what shall be said of an entire composition wantonly fabricated for the purpose of exciting contempt towards the last will and testament of the Lord and Saviour?

It has been above acknowledged that the melody and harmony of this offensive production is an entire contrast to the degrading words, the former being of the best and purest kind; and it is perfectly probable that the majority of its admirers have never even suspected the blasphemy of the design. After what has been adduced, it may be hoped that a little reflection upon the real fact will operate as a caveat against the repetition of it in musical assemblies, for surely they who can resolve to defend so nefarious an insult to religion, are answerable for no trifling inconsistency, in persevering to “profess and call themselves Christians.”

PHILALETHES.

Progressive Exercises to the Art of Singing, to which are added twelve Solfeggios ; composed by D. Crivelli. London. (For the Author,) by Cramer, Addison, and Beale.

The readers of our miscellany will long since have discovered, that if we have paid greater attention to one branch of art than another, it is to the vocal department. And this is not more our spontaneous choice than a course directed by the universal regard which vocal music attracts. For the same reason the duty becomes more urgent to keep a steady eye upon those treatises which from time to time make their appearance. A double importance is often attached to them, for, as in the case before us, the author of a book is most commonly a teacher of singing, and his practice is elucidated by his principles. It is therefore of consequence to examine them strictly, both for the interests of the master as well as for those of the pupil.

Mr. Crivelli, the author of the book before us, is the son of the singer of that name, so justly celebrated throughout Europe as one of the most elegant and finished tenors of the present generation. Mr. C. has been selected by the Committee of the Royal Academy as the teacher of singing in that national school of art. For these reasons his work is entitled to more than common attention.

Mr. Crivelli obviously proposes this treatise as an assistant to the teacher and the pupil. To this intent he prefaces the exercises with twelve rules, containing short hints for the formation of the voice, and even the more advanced progression of the pupil. These rules have only one fault, and that fault is and must ever be common to such books—they are too short. But the fact is, that such instructions are intended rather as memoranda—as recollections of what the master has orally delivered, and to enforce his practical demonstrations, than as complete directions upon which a singer may be enabled to form himself. We so thoroughly concur with the author in this notion, (which we gather from the tenor of his work, not from any positive declaration to that effect,) that we would recommend no one to attempt to begin the study of singing without the help of a master.

The first principles—the position of the mouth, lips, &c. the

practice of the *messa di voce*, &c. are always the same when taught by Italian masters, and this forms the unity and the excellence of their school. These principles Mr. Crivelli has concentrated in a very plain and intelligent manner. But what is chiefly worthy of remark and of commendation is the advice he gives to trust to time and gentle practice, in preference to force. We are persuaded that he is right—not only technically right, but physically right. There are few constitutions that will bear either long, frequent, or violent exercise. The voice even does not gain so much in volume by any other means as by gradual and regular exertion; the nervous system, on the contrary, suffers dangerously by too vehement practice, the muscles of the throat are affected by sudden distension, and the effects on the lungs are hazardous in the extreme. There is no part of Mr. Crivelli's book that is more worthy of respect and consideration than the moderation by which he wishes to compass his end. At the same time the pupil should practice with the energy of one who is in earnest, and who means to task and try without overstraining his powers.

Mr. Crivelli's fourth rule stands as follows:

"It is also necessary to be cautious not to force the voice from the chest beyond its natural limits, as there is nothing which more impedes the drawing out the voice and uniting its tones with sweetness than this over exertion, and hence the best method is that of taking in the *false alto* those notes which cannot be produced from the chest, and of studying the manner of uniting the two registers (*viz.* *voce di petto* and *false alto*) in such a manner as to render their junction or point of union imperceptible. By practising and vocalizing the gamut after this method, the voice will daily improve both in quality and power."

This is excellent. But he has not noticed the method now adopted upon high authorities, of forming the voice (particularly the female voice) with three registers. This is a curious point. From the attention we have given to it, we believe that this formation is not so much the consequence of natural endowment as the result of art. And it seems to us capable of great effects. Madame Pasta is one of the most illustrious examples. Mademoiselle Garcia is another. Their low tones are produced like those of a base, and are sweetened and softened by constant exercise. They unite with the mixed voice, at about E or F upon the

first line of the treble staff, and the mixed voice again is to be united with the falsette at D or E (an octave higher.) There is indeed the difficulty of forming two junctions instead of one, but the use of the very low notes is obtained with far greater force, and the mixed voice can often be employed with more various change of passionate expression than in the ordinary manner of forming the middle tones, as if they were really and absolutely the *voce di petto*, or breast voice. The formation of three registers is said to be according to the principles of the great Roman school, and though dormant or less prominent for some time, the method has very lately been revived, and is now in much use. It is only, however, to be resorted to by those who have a most patient and determined endurance of labour. It will repay all such in the end, we are convinced; but they must not look for the reward unless they can persevere unrelentingly for a longer period than we shall dare to whisper to the majority of English virtuosi.

The eighth rule relates the formation of the shake. Mr. Crivelli makes use of the phrase "those who possess it naturally"—a very enviable gift, but one which we have never known any to enjoy from nature. Nothing is more certain than the acquisition of a shake, if slowly and regularly practiced; nothing is more certain than the failure of the student, in this particular, who will not be content to form it gradually. The Italian shake differs from the English, the former being the equal, rapid, successive articulation of two notes, without accent. The English shake, on the contrary, is the succession of two notes, with an accent on the upper note. It is this which occasions the various judgments we hear pronounced on the perfection of singers in this respect. What Italians call a fine shake, Englishmen call a mere flutter; while Italians, on the contrary, complain of the inequality of the English mode of performing this ornament. The English seldom use the slow shake, which the Italians execute with such beautiful effect in passages of tenderness and pathos. The Italians seldom employ the quick shake, and never with such various expression as first rate English singers. Now we conceive the natural shake to which Mr. Crivelli alludes to be the Italian, which is certainly more easy and frequent than the English; this last we will take upon us to pronounce is never acquired but by exercise, though it may always be acquired by well-conducted practice. We have

known persons, indeed, to have a good shake, who could do nothing else well.

Rule 11 is upon taking the breath. This is one of the most momentous points of preparatory practice to a singer. It is incredible the difference made by understanding the best method of drawing and employing the air taken into the lungs, and by previous consideration of the nature of the musical phrases about to be sung. We wish more had been said upon this subject.

The last rule refers to the necessity of filling the mind with knowledge and associations such as may inspire the singer with a feeling of the character and the passion he is about to present to his auditors. Style is certainly both technical and intellectual, and we scarcely know which attribute is the most essential; but we may safely aver, that whoever does not possess both will never move the affections of the hearer. These rules then are, as we have said, merely slight hints for improvement; but as Mr. Crivelli's book will be continually called for, both in his own and in other masters' practice, we recommend him in a future edition to enlarge this part of it.

We come now to the musical examples. The author begins with the scale. Our opinions upon this head have been a little shaken of late by witnessing the good effects of adopting the method (long since suggested by Domenico Corri, as well as others,) of commencing the formation of the voice by the half tones. These advantages are, the flexibility of the throat to be gained by the intonation, *at first*, of the smallest intervals, while at the same time the ear is accustomed to close attention to pitch; for in singing the semitones instead of the scale, there is less of memory to guide its operations. These results are well worth consideration. Mr. C. introduces the chromatic scale (and indeed he is borne out by the customary practice) at a later period of advancement. We are not thoroughly satisfied with the harmonies he has given as an accompaniment to the scale; for if it be desirable to commence with the scale, in order to fix the ear to its intervals, it cannot be desirable *in the first instance* to disturb it by various modulations. After the scale is well fixed, various modulation is certainly very useful to try the steadiness of the pupil.

The exercises proceed separately through the intervals of the scale, and the several components of execution are arranged in such

a way as to constitute agreeable and expressive melody. One great peculiarity of the solfeggi is, that though the passages are (as they should be) such as are commonly to be met with, and thus they lead on the student through the natural gradations, yet it is difficult to say whether they possess most of Italian or of English style. This arises, we are apt to believe, from their being drawn from the old and best Italian school, and from their limitation to passages necessary to elementary practice. Upon the whole, they are sensibly and ably constructed for the purpose of rendering the execution of almost every species of division familiar. As a preparatory book, we know of none better. Mr. Duruset's elegant selection may be taken up with advantage subsequently. One of the greatest niceties for the exertion of the judgment in teaching, is, to determine where and when the practice of solfeggi ought to stop, and when the practice of songs should begin. We believe, in truth, Solfeggi practice to be always useful; but we are equally certain it ought to be combined with song-singing so soon as the technical manner is fixed, though not a moment before. Our readers, then, will gather from all we said, that Mr. Crivelli's book is clever and useful, and indicative of good principles of teaching. Such indeed is exactly our opinion, and to this we may add, that Mr. Crivelli is a sedulously attentive, an experienced, and an admirably-tempered instructor.

No. 1, Grand Trio for the Piano Forte, Violin, and Violoncello; composed by George Onslow. Op. 26.

No. 2, Ditto. Op. 27.

No. 3, Air with Variations for the Piano Forte. Op. 28. London. Boosey and Co.

The piano forte works of this composer are so much esteemed by musicians, both in England and on the Continent, that we are somewhat surprized they have not met with a more extended notice from the literary musical press, which ought more especially to recognize the successful writings of amateurs, to which class

of practical musicians Mr. Onslow belongs. Indeed Mr. O. is no ordinary composer, for an opera from his pen is now running at Paris, and the overture was thought worthy the Philharmonic Society's performance. His style has evidently been formed in the German school, during a residence in that country; and although, to judge from the specimens before us, it is neither so matured nor so powerful as Hummel's, yet upon the whole it reminds us of the superior writings of that excellent composer, whilst it is sufficiently free from *direct* imitation to be termed almost original. Next to the beautiful trios of Beethoven and Hummel, these of Mr. Onslow's will be considered by the lovers of this species of conversational music as most worthy of their approbation. The 1st, Op. 26, consists of four movements, commencing with an allegro espressivo in C minor, triple time. The subject is not particularly striking, but it is well wrought through ten pages. The next movement is an adagio, which is much superior in its design to the allegro preceding. The *marcato* passages at bar 4 of the second staff, page 11, with the answer of the violoncello, indicate the master. At page 14 the third movement, is a *minuet* marked *presto*,—a most outrageous abuse by the way of the *first* term, which in the mind of every person signifies a *slow* dance, but Mr. Onslow only follows the "tyrant custom," since Haydn introduced the anomaly, every instrumental writer has submitted to the same contradiction in terms. Notwithstanding the quickness of this movement, there is a heaviness about it, from its length and being in C minor nearly throughout, (six pages) that does not contrast well with the previous adagio. The finale, an allegro agitato in 2-4 time, is decidedly the best movement in this trio. The subject is bold and free, and there is a spirit and energy about it that is very grateful to the performers. At page 22, after the double bar, staff the fourth, the composer sports with his subject like a genuine contrapuntist; the alternations between the piano forte and violin judiciously prepare the ear for a recurrence to the passetto given by the violoncello, which is pleasing and elegant; he then modulates into D flat, A flat, &c. with some spirited passages for the pianiste, into C major, page 24, last staff, and after introducing a passage which had been previously heard at the second staff of page 21, with some extraneous matter he arrives at his original key, and proceeds with

the same spirit to the conclusion, the last line being a simple repetition of the subject with a few chords,

The next trio, Op. 27, is in G major; the first subject, an allegro grazioso, is of an elegant character, and displays much originality throughout; and without being difficult, it is showy and pleasing for the pianiste, while the parts for the violin and violoncello are within the scope of every respectable player. We have then an andante cantabile, a pleasing smooth air in $\frac{4}{4}$ time, in the key of D \sharp , which we like for its simplicity and contrast. At page 11, after the double bar, the passage marked *energetico*, forms a relief to the smoothness of the air, and is well conceived. This continues until the 1st bar of staff three, page 12, where commences a variation in demisemiquavers for the piano forte, while the violin takes up the air. After some bars of relative modulation, we hear the air again in the left hand of the pianiste, and the movement (which in its general character strongly reminds us of the Cramer style) ends with an arpeggio on the chord of D. The next movements are a minuet and trio, the first in G minor, the second in E \flat major. The only objection we should be inclined to make against these is, the want of sufficiently setting off the former movement. A minuet should be short, or like the sparkling ones of Beethoven, very beautiful; otherwise they are vapid and tiresome. The finale, an allegro in G, $\frac{6}{8}$ time, is lively, pleasing, and full of replications between the different instruments; the conclusion is very well worked up.

The air, with variations, No. 3, is a pleasing piece. The subject strongly resembles one of Steibelt's. There is no attempt at any thing new or uncommon in this piece, and the variations are all thrown into forms long in use. Of these we prefer the first, which moves chiefly in double notes: and the sixth, where the treble takes the air, while the base is employed upon a running passage, that is effective and graceful. The last too, No. 8, is showy, but not difficult. Altogether this is calculated for the moderate class of performers, to whose stock of new pieces it will not be an injudicious addition.

"Audivi Vocem de Cælo ;" a Motet, composed on the lamented death of the Rev. T. Rennell, Vicar of Kensington, by William Horsley, Mus. Bac. Oxon. For the Author, by Welsh and Hawes.

This motet is in fact a choral canon, four in two ; and whether we consider the subject, or the construction of it, is alike admirable as an expressive composition, and as a grateful tribute to the memory of a most excellent and worthy Divine, whose loss to his personal friends (amongst whom the composer held a place) will long be felt and lamented. To those who are at all acquainted with the excessive difficulty of writing good canons, it will be unnecessary to point out the merit of that before us, which is constructed in such a manner as to enable all the parts to move freely and harmoniously, while the sombre and ecclesiastical style that pervades the whole, assorts well with the solemnity of the subject. To have the full effect of this excellent canon there should be a plurality of voices to each part, all singing mezzo voce, excepting at the passages marked *crescendo*. During the present dearth of compositions in the church style, which formerly was the glory of the art, Mr. Horsley is performing an acceptable service to the lovers of such writing, in thus calling their attention to all that is sound and truly vocal in this sublime and dignified branch of music.

Ero, an Italian Cantata, by Signor Maestro Coccia. London. Cramer, Addison, and Beale.

Of all compositions for the chamber the cantata is the most noble. It was amongst the earliest of the attractive forms of vocal music, and it has continued to preserve its place and dignity even down to our own times. Indeed upon a strict examination it will be found that a vast majority of the songs which have obtained and preserved a high reputation are of this species.

If we are to esteem the definitions of Du Cange as worthy of regard in the light of critical authority, we derive the cantata from the church, for he considers it as equivalent to the word anthem, "with which," says Dr. Burney, "it is still synonymous in Germany." But the best musical critics of that country who have written since Dr. Burney, do not so consider it, as we shall hereafter shew. In truth the term has been applied to compositions for the church, to a species of oratorio, to very long and continued orchestral performances, and to the cantata in what we conceive to be its legitimate form—a monologue consisting of recitative and air. Choron thus speaks of it—

"The cantata is a short lyric poem, which bears some resemblance to the ode, both in tone and style, although it does not partake of its precise and regular form. It is divisible into two parts, recitative and air. In general, cantatas contain three recitatives, each of which is followed by an air, which divides it into three parts. The first serves for the exposition of the subject, the second represents the principal scene, the third forms the conclusion, and terminates with some reflexion or sentiment more or less impassioned. The subject of the cantata ought to be familiar, and devoid of every sort of intricacy. It is not necessarily confined within the limits above stated; indeed some are known of much greater extent—such as *The Seasons* of Haydn. It will be easily seen, by what we have here advanced, that the cantata is as properly adapted to the chamber as the oratorio is to the church."

The cantata had its birth in Italy. Adami attributes its invention to Giovanni Domenico Poliaschi Romano, a singer in the Pope's chapel, who printed several in 1618. The same author mentions the Cavalier Loreti Vittorij da Spoleto, in the same service, as having published cantate in 1622. Burney states that the first time he found "the term cantata used for a short narrative lyric poem, was in the *Musiche varie voce sola del Sig. Benedetto Ferrari di Reggio*, printed at Vienna 1638. Hawkins and others give the invention to Barbara Strozzi, a Venetian lady, who published vocal compositions under that title in 1653. If however Du Cange be correct in saying that the word cantata was used in the church as early as 1314, all that these researches prove, is the application of the term at several periods to distinct species of

writing, and settling at last into the form we have for nearly two centuries seen it assume.

At the head of the most reputed writers of cantatas stands Carissimi, who flourished about 1640. He again transferred the cantata from the chamber to the church, "greatly improving recitative in general, rendering it more expressive, articulate, and intelligible, by its approximation to speech and declamation."—Many of his works are preserved in the British Museum and in Dr. Aldrich's collection. The historian we have quoted above considers that "he was the first who gave the true form to the cadence of recitative" in a beautiful cantata on the death of Mary Queen of Scots. Dr. B. has preserved the passage at page 142 of his fourth volume.

After Carissimi, Cesti appears to lay claim to having improved the recitative and melody of cantatas. The former in particular was "much polished" by him, and he furnished it with many new idioms and forms of musical speech, which are not to be found in the *Musica narrativa* of his predecessor. Instead of several formal closes which are so common in the recitative of the first operas we find in the cantatas of Cesti, the true cadence of musical speech distinct from air. Salvator Rosa, Stradella, Luigi Rossi, Legrenzi, Cavalli, Pasqualini, Bandisi, and others, distinguished themselves much in this species of writing.

The celebrated Pistocchi wrote cantatas, and Bassani, of Bologna, (about the year 1700) was one of the first who adapted a violin accompaniment to these compositions. Dr. Burney commends them highly.

Now commenced "the golden age of cantatas in Italy," when Alessandro Scarlatti, Gasparini, Bononcini, Lotti, the Baron D'Astorga, Marcello, Caldara, and Vivaldi lived. These wrote with no other than a base accompaniment. Porpora and Pergolesi, on the contrary, at a period somewhat later, used a more elaborate style, and, till the time of Sarti, this species of composition slumbered. To Scarlatti Dr. Burney assigns so high a place, that we shall cite the historian, not only because the passage contains a curious anecdote illustrative of the gratification art bestows upon its followers, but because it may direct the studious to an useful enquiry into the style of a composer now so little known.

"The most voluminous and most original composer of cantatas

that has ever existed, in any country to which my enquiries have reached, seems to have been Alessandro Scarlatti. Indeed this master's genius was truly creative; and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present century.

"It must not, however, be dissembled that this author is not always free from affectation and pedantry. His modulation, in struggling at novelty, is sometimes crude and unnatural, and he more frequently tried to express the meaning of single words than the general sense and spirit of the poem he had to set to music. Yet I never saw one of them that was not marked by some peculiar beauty of melody or modulation. Durante, his scholar, after his decease, worked several of his cantatas into duets of the most learned and curious kind, which the greatest masters now living continue to study and teach to their favourite and most accomplished scholars."*

M. Ginguené, in the *Encyclopædia Methodique*, speaks at length of the French cantata. His article is chiefly valuable from the analysis of the cantatas of Rousseau, and because it throws some light on the theory of their construction. He says—

"Cantatas properly so called were much in vogue in France at the commencement of the last century. Montclair, Campra, Mouret, Batistin, and above all Clerambault, excelled in them, and have left collections in which may be discovered, amongst all the faults of the age, when Italian music was unknown in France, much art and knowledge of harmony, happy traits of melody, well-worked bases, and above all recitatives, in which the accent of declamation and the character of the language are strictly observed."

With regard to the poetry of these cantatas they are almost all written with ease, many with grace, and some with strength—but if, according to J. J. Rousseau, "*cantatas which are in recitative and the air in breves are all cold and bad*, there are scarcely any which may not be comprised in this sentence. Even those of J. B. Rousseau are not excepted from it. Some of them are nevertheless master-pieces, as regards poetry and style, but almost all possess

* For a very curious anecdote respecting a correspondence carried on by cantatas, see vol. 6, page 340.

great faults in the music, particularly in the airs. The maxims of gallantry with which they are usually filled present but a cold canvass to the musician."

Metastasio's beautiful lyric poems for music are unknown to no one who is able to read Italian. M. Ginguené has however availed himself of a translation for the advantage of those who have not studied that elegant language, now so absolutely indispensable to the lovers of music. For the reason we have before cited him, we shall again transfer his pages to our own—namely, for the sake of the elucidation his remarks convey.

"Almost all these cantatas, which are but the sport of Italy's last great poet, turn upon gallant, graceful, and sometimes impassioned subjects. It is always the poet who speaks, or who makes the supposed character speak."

Sometimes it is a lover who has just made an avowal which has irritated his mistress; he excuses himself to her with address—he warns her that anger disfigures her countenance—"you do not believe me—he says to her, look at yourself in this fountain, is it true? am I deceived? do you know yourself? This sullen eye, this furrowed brow, this air of pettishness, do they not rob you of half your charms?" He succeeds so well, that *Cloris* forgets herself in a smile—he leads her back to the fountain, and exhorts her to keep always this mildness and cheerful expression, which brings back all her beauty. Sometimes it is one who warns his friend of the danger he is running, in contemplating the beauty of *Nice*, by which he has himself been enslaved. After the portrait of *Nice*, of her coquetry, of the unknown magic which she possesses, he finishes with this air full of simplicity, sentiment, and grace. "Never, if you love, must you again hope for happiness; always, always must you wear his chains. If you are faithful to him, you no longer taste repose; if you think to quit him, you die." Another time *Nice*, at the approach of a tempest, meets a lover, whom she wished to avoid—he stops her, and attempts at first to terrify her by predicting a frightful tempest—"See how the heavens are lowering—how the wind whirls around the leaves which it tears from the trees. By the groaning of the forest, by the unsteady flight of the terrified birds, *Nice* I foresee—Ah, have I not told you, oh *Nice*, it lightens, it thunders, &c." He conducts her to a grotto, where they are sheltered; she trembles, her heart

palpitates, he employs himself in re-assuring her—"Sit down, he says, you are in safety—never has the thunderbolt pierced the stern bosom of this rock—the lightning will never penetrate it. It is shaded on all sides by a thick forest of laurels, which shelter it from the wrath of heaven—be consoled—but you still press trembling to my side, and as if I were going to leave you—keep my hand within your's to retain me—fear not—when the heavens are shaken I will not leave you, but desire for ever to prolong so happy a moment. Ah! why is not this the fruit of affection and not that of fear; let me, ah let me at least flatter myself with the idea. I know not! perhaps you have always loved me, and your coldness has been caused by modesty and not by contempt—and perhaps this terror serves only as a pretext for thy love: speak, am I not right? you do not answer me—you cast down your eyes modestly and blush—you smile, I understand you—speak not my beloved—that blush, that smile have said enough.

Air—My peace is returned in the midst of storms—Oh! may the day never beam more serenely.

This is the happiest of my days—thus would I live, thus would I die."

The German critics appear however to have apprehended more clearly the theory which approaches most nearly to the true method of writing cantatas than the French, and whether drawn from the inspection of the works of their own authors alone, or from the general view of the subject which the principal composers of Europe present, their plan most resembles that which is now universally received. We shall give the description of two of the most celebrated German musical scholars.

"The cantata," says Koch, "is a lyrical poem, set to music in different alternating compositions, and sung with the accompaniment of instrumental music. The various melodies of which the whole is composed are the aria, with its subordinate species, the recitative or accompaniment, and the arioso, frequently also intermixed with chorusses. The cantata consists therefore of the same parts as the drama, yet widely differs from the latter. The drama expresses emotions arising from actions represented under our eyes; the cantata, on the contrary, expresses emotions arising from the consideration of Divine blessings, of moral objects, of grand scenes of nature, or of particular occurrences in human life.

"The cantata, considered merely as a poem, says Heydenreich, has no peculiar character, and cannot be regarded as a particular species of poetry. It always is lyrical; its distinctive character lies in the aptitude of the passions and feelings which it contains to be rendered by music. The cantata ought to be a harmonious whole of ideas poetically expressed, concurring to paint a main passion or feeling susceptible of various kinds and degrees of musical expression. It sometimes may have the character of the hymn or ode; sometimes that of the elegy, or of a mixture of these, in which however one particular emotion must predominate.

"This predominant feeling regulates the style of the musical composer, and in this respect the cantata is either ecclesiastical or secular. The former comprises not only the usual church music, but also the oratorio, which is on a grander scale, and built upon an important religious event. The secular cantatas comprise those made on particular occasions; they were formerly much more common than at present, and appear to have been superseded by operettas."

This description is very philosophical, and it seems to accord precisely with our English secular examples. It is a little curious that of the many that have been written, but very few are now heard in our concerts. Purcell's *From rosy bowers*, his *Mad Bess*, and *Let the dreadful engines*, with Dr. Pepusch's *Alexis*, are almost the only compositions in the species that live. But though not formally so entitled, we consider many, nay most of the single songs which have obtained a just celebrity in our own times to be of this species. Nearly all Dr. Callcott's base songs are cantatas, e. g. his *Angel of life* and *These as they change*—Mr. Attwood's *Soldier's dream*—Mr. Horsley's *Gentle lyre* and *Tempest*—Smith's *Hohenlinden*—Bishop's *Fast into the waves*, and *Battle of the angels*, are all of this description. These will justify our first assertion, that the cantata is of all compositions for the chamber the most noble, and we might justly have added the most impassionate and elegant, if our first epithet does not include these last.

Such being the history and attributes of this high species of song, we sat down to the review of Sig. Coccia's production with some expectation. The place of the conductor at the head of the band of the King's Theatre would naturally raise our anticipations.

The subject he has chosen is of the most impassionate nature, and this is the argument prefixed.

"*Ero* [*Hero*] after having expected the whole of a tempestuous night her lover *Leandro* [*Leander*], the break of day discovers to her the melancholy fate of her beloved, when, urged by despair, she plunges in the same grave that had destroyed him."*

Such is the entire outline of the story, but the scene commences when the night is far gone. *Hero* is wandering upon the sea-shore, and exhibiting various signs of agitation and distress, when a furious storm arises. The opening depicts the several incidents—after which the vocal part of the cantata commences. The recitative is occasionally accompanied, and occasionally recitavo parlante.—It breaks into a quick and impassioned aria—changes again to recitative—then takes up a sweet and ornamented melody, again bursts into recitative (accompanied) which is followed by the closing air. The composer enjoys throughout great scope for the display of imagination, and he has marked the divisions of the various passions justly. He has not however, so far as musical expression is concerned, treated his subjects with extraordinary felicity or extraordinary originality. There is a level power about it which indicates knowledge and acquaintance with the resources of the art, rather than a fine vein of invention. It partakes at once of the German and Italian schools. Very great ability and pathos in the singer are indispensable to its just execution. The accompaniment is almost wholly descriptive. Such an attempt can but be creditable to a composer, because it demonstrates good taste and high aspiration, for it is to bend the bow of *Ulysses*.

* It is constantly to be gathered, as in this instance, from the English incorporated with Italian publications, that such passages are translations, and translations made either by foreigners or by very incompetent persons.—Nothing can more clearly demonstrate the truth of this remark than the *libretti* of the operas sold at the King's Theatre. The translations are miserable, and one of them this year (*Nina*) was translated into French for the benefit of the English reader. *Ignotum per ignotius*.

A complete Treatise on the Violoncello, including, besides the necessary preliminary Instructions, the Art of Bowing, with easy Lessons in all the Keys, properly fingered. The whole written, selected, and composed by F. W. Crouch, of the King's Theatre, Haymarket, London. Chappell and Co.

The violoncello has of late years become a much more popular instrument than formerly. This popularity is perhaps to be attributed almost entirely to the extraordinary powers of Lindley—to the delight which this great instrumentalist every where diffuses—together with the no less wondrous execution he displays. Amateurs, enchanted by these effects, have consequently taken up the violoncello, and in proportion as this taste has become more extended, the necessity for a sound instruction book has been greater and more apparent. Perhaps no book was more generally requisite than a complete treatise on the violoncello, for since the period when Mr. Gunn's Instructor appeared there has been no work which could be in any degree considered as a *complete* treatise. Since the date of that publication, the style of performance has been so much changed in many respects, that however highly it might at first have been esteemed, it now cannot be held as a good foundation, except for the useful and excellent examples it contains.

It is well known that a part and a most useful part of the plan of the French Conservatory has been to prepare a series of elementary instruction for the pupils—thus consolidating the best principles, enlarging them by the experience of the several professors, and giving them the fiat of their authority. Mr. Crouch has adopted the book of the Conservatory as the foundation of his own. Thus fortifying himself by the sanction of Baillot, Levasseur, Catel, and Baudiot.

One of the most distinguishing characteristics of the instruction-books of the present time is, that they are not confined to dry technical rules and examples, but that they are addressed to the mind of the student, and give a philosophical view of art; *e. g.* the work before us commences with a slight history of the instrument, and thus particularly describes its powers and its uses.

"If the violoncello is made to assume the melody, and as we have said to sing, its voice is at once noble and touching, not indeed that it excites emotion by the agency of those passions which inflame the mind, but it affects by those which tranquillize and soothe at the same time that they exalt the soul. If we desire to try its power in the execution of difficulties, it is capable of conveying all the various combinations of harmony, of double stopping, of arpeggio, and of harmonic sounds. But the properties of instruments have their assignable limitations. The gravity of its tone and movement will not allow to the violoncello those impassionate flights which belong to the more light, delicate, and varied powers of the violin. Nothing ought to be more carefully avoided than to invade or confound the various departments of art. It cannot be too strongly impressed upon the mind of the student, that he ought carefully to avoid the temptations he may be led into by facility of execution, and the desire to distinguish himself by new inventions."

After some judicious remarks upon the different styles of those composers who have assisted in raising the character of instrumental music, we find the following most useful and comprehensive advice.

"It remains only to recommend to the pupil a careful study of those various properties and powers which minister to expression, and especially to have a due regard to the style of every separate species of composition and to the place wherein it is performed. Thus the music of the church, from the dignity of the subject and the magnitude of such buildings, implies a gravity and force that demands a style, elevated, grand, imposing, and free from every thing like pedantry; the effects are to be drawn from an overpowering volume of sound with which the execution ought to correspond, by a rejection of all the lighter refinements and minute graces that the exercise of art requires in grand concerts, where the pieces heard from a short distance must combine strength with delicacy of performance. Following a similar rule of proportion, it is obvious that music for the chamber, that which is written for a small number of instruments, such in short as the quartett and quintett, must be executed in the most polished manner, since it does not admit of those masses of sound necessary for the church or theatre."

"Particular attention must be directed to time, place, and circumstance, if we would give to music the best possible effect. The performer who comprehends the full scope of his subject and his art, will enlarge or contract his ideas into a circle more or less extensive, according to the subject he has before him."

Mr. Crouch then proceeds to the very rudimental foundations—the manner of holding the instrument, position, movement of the fingers, and bowing.

There is no part of the study of the bass so difficult, or which has been less clearly explained, than bowing. Very much of the point and effect of a composition depends upon this part of the art, and the learner, from the greater difficulty of acquiring it, no less than from the close attention which it demands, is very apt to pass over it with but lax attention, or lay it aside in disgust. It is not only the manner in which the note is to be played, or the quantity of force which is to be given to produce the tone, but the length of bow that is required to give the true expression. A different manner is necessary in the allegro and the adagio. The energy, grace, and effect which are produced in performing various passages, arise almost entirely from the knowledge of the proper use of the bow. Upon this branch as well as upon arpeggio playing, variations upon all positions are given, which are rendered more distinct by the fingering those passages which are the most difficult. The principles of notation and time are judiciously condensed, and the scales with progressive lessons are introduced. Mr. Crouch then speaks of accompaniment in general. This is the part of the work which perhaps renders it most valuable to amateurs. The great fault of instrumental parties is the want of knowledge which is generally found among amateurs upon this branch of the art. The accompaniment is generally of so coarse and powerful a kind as entirely to annihilate the singer, instead of taking the subordinate but very important part of sustaining him. We shall here cite Mr. C.'s observations, as they deserve to be impressed as strongly as possible.

"As in all good compositions recitative has a regular progression, and corresponds with the general character which the singer supports in his position on the stage and the nature of his voice, it is necessary first that the accompaniment be subservient to the grand purpose of effect, for it is intended to sustain and set off,

not to hide or overpower the voice ; secondly to avoid repeating a chord, except when there is a change in the harmony ; and thirdly to play in a simple manner, without ornamental passages or divisions. A judicious accompanist will always regard the general effect, and if in certain cases he introduces embellishments, he will nevertheless preserve the ascendancy of the notes of the chord."

Upon the accompaniment to instrumental music he says :

"The first duty of the accompanist, then, should be, to mark and to preserve the time. The second is to distinguish those passages which are merely notes of accompaniment from those which insinuate themselves, as it were, into the conversation of instruments, and become principal or subordinate, according to circumstances.

"Notes of accompaniment should not be faintly expressed or held out, but should be played distinctly, and sufficiently detached from each other ; for thus they will contrast with the melody, which ought to be connected and sustained."

Upon all these points illustrative examples are given, which are excellent from the distinct manner in which they exhibit the intentions of the author. The last of the didactic instructions is upon ornament. Although this part of the book is perhaps more suited to those who have made some considerable proficiency upon the violoncello, yet there is none which is more likely to be misapplied. Unless the player's imagination is governed by the principles of sound taste, and unless however well executed, the ornaments accord with the design of the composition to which they are appended, they lose the effect which would have been produced by an appropriate introduction, and destroy the sentiment of the piece. The regulations which Mr. Crouch has laid down for gracing are accordant with good taste.

"It is not sufficient to have regard to the place where ornaments may be most judiciously inserted—they must never be multiplied to excess. A profusion of graces is fatal to true expression, and finally even produces a monotonous effect. They are as often introduced to cover a want of feeling, as with the intention to augment the charm of execution ; but these are both great errors.

"Nothing is so really affecting as that which is simple and beautiful. The charms of expression should be heightened and

set off, but not oppressed and loaded by the graces. Good taste decrees that ornaments should be drawn from and accord with the nature and expression of the subject. Nor must it be forgotten that the character of the violoncello does not admit of so much ornament as other instruments of more extensive range and capability."

The harmonic sounds which Lindley introduces with so much effect in his solos have not escaped the author's attention. Of these he has given a variety of examples, together with scales and lessons for the use of the theme, embracing almost every manner in which they are likely to be introduced.

Ninth Fantasia for the Piano Forte, on the most favourite themes in Der Freyschutz, by Ferdinand Ries. Op. 131. Boosey and Co.

Brilliant Variations on the Jager Chorus for the Piano Forte, with an Accompaniment for the Flute (ad lib.) by T. Latour. Chappell and Co.

The Waltz from Der Freyschutz, with Variations for the Piano Forte, by T. Latour. Chappell and Co.

A Divertimento on the Laughing Chorus, for the Piano Forte, by Aug. Meves. Clementi and Co.

The Huntsmen's Chorus (La Chasse), for the Piano Forte, by Aug. Meves. Clementi and Co.

Fantasia on the Waltz and Jager Chor, by J. Calkin. Lindsay.

We have here selected a few of the best from the numerous lessons with which every music shop teems, from the far-famed *Der Freyschutz*, and though they nearly all evince superior talent, we hardly dare venture to recommend them to our readers, fearing that they must be already satiated with favourite themes from the *Freyschutz*. We must not however be unjust to the composers whose works are before us. Mr. Ries has perhaps chosen the best form in which to embody the beauties of his sub-

ject, as its chief attractions are to be found in detached strains, which may be combined in the fantasia more freely than in any other kind of piano forte lesson. The first two pages are ingeniously formed upon the incantation scene—then follows the beautiful air of "*Softly sighs the voice of evening*," which, combined with some passages from the former, form an adagio in a style of brilliancy peculiar to Mr. Ries, but the expression is hardly in character with the air. The *Laughing Chorus* succeeds, and speaks much more highly for the composer. In a change to the minor key of C it is treated with great effect. This part of the lesson concludes by a passage of recitative from the incantation for the right hand, which calls forth all its powers of expression. The elegant *Cavatina of Agatha*, the *Bride's-maids Chorus*, and the *Jager Chorus*, together with two or three other traits of melody, form the foundations for the rest of the fantasia, which in point of execution is hardly so difficult as Mr. Ries's general compositions. The style however is by no means easy to enter into, and as a thorough understanding of its character is absolutely necessary to producing the true effect, it is adapted to those who are sufficiently acquainted with his manner to enter into its peculiarities: to such it will be a valuable and delightful acquisition. The two next lessons on our list are written in a style to gratify all those who possess elegant or refined taste. The oftener we review Mr. Latour's compositions the more reason have we to admire the smoothness and delicacy which pervade them. The introduction to the variations on the *Jager Chorus* possesses much character, and contains several excessively sweet passages. The variations are written in a style of great brilliancy, and some of them are not a little difficult. The first minor, No. 4, has strong points about it, as also the second, No. 8. The last variation, in which the chorus is put into $\frac{3}{4}$ time, forms a very agreeable variety, and makes a spirited conclusion. The waltz, though perhaps a better subject for the display of Mr. Latour's elegance, is nevertheless much more simple, requiring to be treated in a totally different manner. Mr. L. has however succeeded in this lesson equally well with the former—the variations are much less difficult, nor is it altogether such a lesson of display—but they who would perform the variations on the *Jager Chorus* on occasions when their powers as players were to

be shown to advantage, would perhaps prefer those on the waltz when they sought only their own gratification and amusement.

Mr. Meves has, in his *Laughing Chorus*, introduced a novel and whimsical idea. The combination of two such airs as Handel's "*Hence loathed melancholy*," and the "*Laughing Chorus*," from *Der Freyschutz*, is a little too *recherchée* to come within the rules of good taste. The divertimento itself is a light, pleasing, and easy piece, calculated to afford general satisfaction. The second lesson Mr. M. has opened with an introduction of considerable fancy—the rest of it is much easier than the first, but is very sweet.

Mr. Calkin has formed a lesson of rather a lower order upon the same subjects united—so far as he goes he has succeeded in his object, and has added to his reputation as an agreeable composer.

Mozart's celebrated Air, "*Non piu andrai*," varied for the Piano Forte by J. P. Pixis. Clementi and Co.

Polonaise Brilliant for the Piano Forte; by J. Pixis. Chappell and Co.

Rondoletto for the Piano Forte, on a favourite Spanish Bolero; by J. Pixis. Birchall and Co.

The lessons of this composer, bearing as they do the decisive and strongly-marked characteristics of the school to which he belongs, are nevertheless tinged by a peculiarity of colouring that is the property of no other besides himself. They are not, perhaps, adorned by those splendid traits of genius that illumine the works of Beethoven—by the elegance and sensibility of Hummel, or by the brilliancy and vigour of Czerny, but they are distinguished by a strength, a correctness, and a polish, that render them highly interesting. The well-known subject of the lesson with variations, although presented in divers forms, is always attractive, and the graces with which it is embellished only serve to heighten its beauties. The character of the air is strictly attended to throughout, and in this respect it is well suited to the

purpose for which it has been selected, as its transitions of feeling give room to the composer for accordant changes of expression in his variations. The introduction is formed on the air. The variations 1 and 2 are of rather a lighter character than the subsequent ones, and are very elegant, particularly the latter. No. 3 is of more difficult execution; but it is in No. 4 that Mr. Pixis has put forth his strength, and he has here treated his subject with all the skill of the master. No particular analysis can be given of it, but the air is kept constantly before us, either as a principal or subordinate, and the working up is managed with great energy and effect. This is followed by a variation in $\frac{6}{8}$ time, which is treated towards the end with the same skill as No. 4, and concludes the lesson. The march at the close of the original is not introduced, but the superior treatment of the rest leaves no room for it. The whole is in a considerably easier style than most of the compositions of Mr. Pixis.

No. 2, the Polonaise, is a lesson of more difficulty, and hardly so attractive, though quite as original and excellent of its kind. The introduction is full of rapid execution, and of a singular construction. The Polonaise itself contains more energy and pathetic expression than we are accustomed to meet with in such productions, and although it forms the principal subject, is yet rendered still more pleasing by the introduction of several detached traits of melody that are very beautiful, particularly where there is a change from the original key, F major, to that of F minor. In this lesson there is also a peculiarity which we must not omit to mention. In some parts the air is given to the third and fourth finger of the right hand, whilst the other fingers are carrying on an arpeggio accompaniment, and the left hand has a simple but marked base. This kind of passage belonged especially to Dussek, to whom it owes its origin. Its introduction in the lesson before us proves that Mr. Pixis is unbiassed by opinions of novelty when effect is concerned, which he has much heightened by the use of this passage.

No. 3, the Rondoletto, is only a proof of what may be made out of a mere nothing, for such is the Bolero on which it is formed. It is an easy but extremely brilliant and agreeable lesson. The introduction is remarkably effective.

Rondoletto Brillante, on a Cavatina from L'Italiana in Algeri, for the Piano Forte ; by Charles Czerney. Boosey and Co.

The brilliancy and fervour which characterize Mr. Czerney's music sparkle in this lesson as brightly as ever, yet we cannot give it the same praise that we have done to some of his late productions, because it wants the variety and imagination that distinguish the composer. It seems as if it were the spontaneous effort of some moment of leisure, rather than the studied and polished work of reflection ; nevertheless its beauties are numerous. The *agitato* movement, in B major, is very good, and here peeps out the model of the composer—Beethoven, as also during the two succeeding pages, which, although consisting of common arpeggios, are yet very effective, from their modulations. The air is afterwards introduced with an accompaniment of triplets in the base. Difficult and rapid execution, great brilliancy and energy in parts, render this lesson superior, though not so when compared with the other works of its composer.

Introduction and Polonaise for the Piano Forte ; by C. M. de Weber. R. Cocks and Co.

Variations on a Gipsy Air for the Piano Forte ; by C. M. de Weber. R. Cocks and Co.

These lessons, evincing great talent and imagination, are not for those who are caught by the glitter of showy execution, or delighted by sweetness of melody. Not that they are devoid of either the one or the other, but these qualities are mingled with such originality of design and interspersed with passages of such strength and freedom, that they alone who enter thoroughly into the peculiarities of this composer and his school can enjoy them. The first and best opens with an introduction, short, but decided, and completely in the nervous and deeply contrasted style of its composer. It is in E flat minor, and consists of a

tremando, accompanied by a marked base, followed by a few passages of simple expression which lead to the Polonaise. This very quaint and original melody is strongly contrasted by its lightness with the preceding sombre introduction. The air assumes a variety of characters during the lesson, and at page 6 there is a change of key into C major, introducing a few bars of pretty melody, and of rather a curious construction. The air is given to the second, third, and fourth fingers of the right hand, whilst the thumb and first have an accompaniment of two notes in repetition, and the whole is very effective. The execution of this lesson is not difficult, but without strict attention to its leading feature, *contrast*, it is nothing. The air with variations is in the same style of originality and strongly marked design. The theme is pleasing but eccentric, and is treated in the variations with corresponding singularity. Nos. 4 and 5 are stamped with the true German impress, and are both very good. This lesson is shorter, easier, and more showy than the Polonaise, though not so excellent.

Brilliant Rondo à l'Autrichienne for the Harp and Piano Forte ;
by N. C. Bochsa. Chappell and Co.

Imitative Fantasia for the Harp, introducing the Serenade of
"Wake dearest wake ;" by N. C. Bochsa. Goulding and Co.

The Jager Chorus, with Variations, and an Introductory Prelude
on some Passages from the Incantation Scene ; by N. C. Bochsa.
Chappell and Co.

"*Comin frae the Rye,*" with an Introduction and Variations for the
Harp ; by T. P. Chipp. Gow and Son.

"*When the wind blows,*" arranged as a Duet for two Performers
on the Piano Forte, with an Accompaniment for the Harp ; by
D. Bruguier. Goulding and Co.

Amor possente Nome ; Duet for the Harp and Piano Forte ; by
G. Holst. Cocks and Co.

Mr. Bochsa's rondo (dedicated to Master Aspull) is not precisely what we should have expected from such a composer.—

There is scarcely a passage of execution for either instrument. We should not however have complained of this, had there been those traits of feeling or imagination in its place which we are accustomed to find in the works of this author, but the spirit with which Mr. B. usually writes seems to have forsaken him in a degree upon the present occasion : not however that we condemn the lesson entirely ; far from it ; there are parts which powerfully assert Mr. Bochsa's claim to originality and genius, and the subject itself, although short and of a national character, is simple and elegant, but it does not present Mr. Bochsa in his happiest moments.

In the *Imitative Fantasia* Mr. Bochsa has given loose to his fine fancy. We imagine by the title he has chosen, that he undertakes to follow and express the very various emotions contained in the words of his subject. This notion is carried forward in a manner to display great genius ; in the developement he has discovered all his wonted animation and energy. The fantasia requires both execution and expression. In his last lesson Mr. Bochsa has chosen a wide field for the display of his abilities, though he challenges competition by selecting a subject which has been presented to the public in almost every possible shape ; but nevertheless we may venture to assure our readers that this composition will stand pre-eminent in its kind, in spite of all the various uses to which the Jager Chorus has been and continues to be subjected. The grand prelude (which is in fact an introduction of four pages) is alone sufficient to recommend the rest. It is constructed with the greatest ingenuity. The citation of the passage from the Bacchanalian song, and the concluding cadence, is very happy. The arrangement of the air, simple task as it may seem, is nevertheless performed by Mr. B. in a manner peculiar to himself, and some few notes are inserted that add greatly to the effect. Of the variations, the third and fourth are the best, but throughout the whole there is so much animation—it sparkles as it were with such brilliancy—that it cannot fail to make its way with true taste and feeling.

Mr. Chipp's lesson is easy and agreeable, but the variations are in an unpretending and ordinary style, which is not calculated to attract the attention of any but beginners, or those who seek mostly for amusement in the prosecution of their study.

Mr. Bruguier's duet, though not much more than a simple arrangement, is nevertheless done with taste and ability, and forms a very pleasing lesson.

Mr. Holst's is of a showy character; the brilliancy of the subject is well kept up throughout the few passages that are added, and the parts are judiciously and effectively allotted to the two instruments.

Preciosa, Romantisches Schauspiel, in four Acten; Dichtung Von Paris Alex. Wolff; Music Von Carl Maria Von Weber. Berlin. Schlesingerschen Buck und Musikandlung.

Abon Hassan, a celebrated Musical Drama, performed at the Theatre Royal, Drury-lane; composed by Carl Maria Von Weber, and adapted to the English Stage by T. Cooke. Clementi and Co.

Natur und Liebe, Cantate zur Teyer des Augustus Tages in Pillnitz; Dichtung Von Sriedrich Kind; in Musik gesetzt fur 2 Soprane, 2 Tenore, and 2 Basse; Von Carl Maria Von Weber. Berlin. Schlesingerschen Buck u Musikandlung.

We have already narrated, in our sketch of the music of the season, the position into which Weber has been exalted in this country. It becomes therefore a duty almost indispensable to examine such of his works as have been brought before us, and as are accessible. For notwithstanding *Preciosa* has been condemned, and *Abon Hassan* had only the common run of a common farce upon the stage, while *Natur und Liebe* has experienced a moderate reception, we consider that their merits, as music, have had but little operation in the formation of these judgments. Why we so think, has already been told.

We were not present at Covent Garden on the night of the only representation of *Preciosa*. *Abon Hassan* we have seen, but we cannot imagine that the defects of the one composition, or the merits of the other, have assisted, except in a small degree, to the rejection of the former or the repute of the latter. There are, indeed, in the story of *Preciosa*, abundant materials for a dramatist of

of power to work into a piece, interesting as well for its situations and sentiments, as for its picturesque characters and scenery; but of the disposition of the fable we know nothing—we have only to do with the music. The story is from Cervantes. A child is stolen by gypsies, and grows up with uncommon beauty and attainments. A young nobleman falls in love with her, and consents to assume the habit of a gipsey, and remain two years with the tribe, in order to prove his constancy and truth. In the early part of his wanderings an innkeeper's daughter becomes enamoured of him, and offers herself and fortune to him, under the notion that he is the character he seems. He tells her of his passion for *Preciosa*, and rejects her overtures. She places some trinkets in his wallet, and causes him to be arrested for the theft. He is cast into prison. The governor of the town where he is committed proves to be the father of *Preciosa*, who comes to beg access to her lover, and the catastrophe which clears up the mystery, unites her to her adorer. In such a story, however improbable a fiction, there is ample opportunity for the display of dramatic and passionate effect.

The music consists of an overture, a good deal of melo-dramatic accompaniment, an air, some chorusses and dances.

The overture is constructed on the same plan as that to *Der Freyschutz*; it is composed of four passages from the opera itself, a part of the accompaniment to a soliloquy for *Preciosa* at the end of the drama, the Opening Chorus, the Gipsy March, and the passage concluding the whole. These little traits (though perfectly characteristic) are neither sufficiently varied nor beautiful in themselves to form a very interesting combination, and their treatment in the overture illustrates forcibly a very judicious remark which we once heard made on Weber's style of composition, "that if he hit upon any beautiful idea, he appeared not to have the faculty of varying it, for if the strain was introduced frequently, it was not as it would have been by Mozart, in a thousand varied forms, each more attractive than the last, but always unaltered, and the same." This is indeed very much the case with the overture to *Preciosa*. There are a few very sweet pieces of melody (which are to be found no where else), but they are not *worked upon*: the passage chosen for this purpose is one from the Gipsy March, which affords the opportunity of remarking how

sedulously attentive this composer is to adapt the character of his music to that of his story. The march itself is founded on an original gipsey melody. This it was that induced Weber to select it as the theme on which to form the principal and *descriptive* part of his overture. The concluding movement is thus worked on, and with a masterly hand. It modulates into various keys—is sustained by a very solid base, and concludes the overture by the same passage as that which ends the opera. It opens in A minor, and changes in the march into C major, in which key it concludes. The Gipsej March, which opens the opera, is followed by the chorus, "Hail Preciosa," constructed on the plan of those in *Der Freyschutz*; the voice parts being extremely simple, and the accompaniment rich and very full; and this we may here remark is the general character of all the chorusses in the piece. This melody is very singular, but in many places beautiful. The following scene is one of so curious a construction that we scarcely know how to name or describe it. It is a soliloquy for Preciosa, which is heightened by melo-dramatic strains from the orchestra. To this scene perhaps may be attributed, in some measure, the failure of the opera. The English are not yet sufficiently alive to the beauties and powers of instrumental music, to relish the complete transfer of musical description from the stage to the orchestra; the intrinsic merit of the music however remains the same. It is certainly beautiful in parts; the bassoon, horn, and clarinet are the principal solo instruments, and they are well adapted to the expression. Although on the whole this portion of the opera does not display any very high traits of genius, there is a certain languor which pervades it throughout, and which is in perfect consonance with the feelings of Preciosa. The act finishes by a very spirited gipsey dance, including an elegant solo for her.

The second act opens with the best piece in the opera, a short Gipsej Chorus. The German words are poetical, and the music is a happy adaptation in Weber's best style. With the exception of one other chorus, this is the only piece which has escaped the wreck, by being introduced into *Abon Hassan*. The words are altered, and consequently the effect injured. The glee opens with a symphony of great freedom and originality, descriptive of the liberty of the gipsey's life. The voice parts are simple and in detached portions, answered by an echo from the horns,

which is very effective. The rest of the accompaniment is light and descriptive. The only song in the opera follows, and it is for *Preciosa*—the melody short and simple, with a tasteful accompaniment for the horn and flute. Altogether it is an extremely sweet and original composition. The second act closes with another light Gipsy Chorus, similar in kind but inferior to the first, both in melody and conception. The only music in the third act is a Spanish national dance. The fourth opens with the second chorus introduced into *Abon Hassan*, which is good, though not so good as the first. The melody is as usual simple, but the accompaniments are brilliant and well adapted to the subject. The closing scene to the opera is one on the same plan as the soliloquy of *Preciosa* in the first act. The principal part is here also allotted to her; it is purely dramatic, and depends indeed entirely upon the performer. Parts of the accompaniment are certainly beautiful, but these single traits of melody are not sufficient to keep alive the attention of an audience.

On the whole, though we cannot assent to *Preciosa* being a decided failure on the part of Weber, yet we must think he has not added to his fame by its production. There are some strong proofs of superior ability and originality of design, and the test of our belief that the music was not the primary cause of its failure is, that the overture and its two best pieces still continue before the public, in the orchestra and on the stage, whilst the numerous arrangements of the rest indicate a favourable opinion in the general.

The music in *Abon Hassan* has but little to recommend it to notice, in comparison with the other compositions of its author; nevertheless it has stood its ground in the London theatres. The two best pieces in it are the chorusses, which we have already noticed as being introduced from *Preciosa*. The overture is spirited and good, formed according to Weber's customary plan, with more regularity than always belongs to such compositions, on parts of the music in the drama. It begins like that to *Preciosa*, with the opening chorus, wherein all the melody, which is extremely pretty, is allotted to the accompaniments, whilst the voice parts are constructed in the simplest possible way. The bird whose song of gladness, a soprano song, although not one of the happiest efforts of the composer, is nevertheless an air of sweet expression.

The melody of the allegro movement is very pretty, but falls off for want of variety. It is easy of execution, and is tastefully accompanied. *Pay pay* is a chorus of great spirit and dramatic effect. The idea and construction of it are very good; indeed this is one of those pieces of *musical fun* which sometimes arrive so seasonably in the shape of finales, and assist by the combination of gay music and stage effect in enlivening the too frequent tedium of musical dramas of this kind. *Wine, my fairest, juice divine*, a duet, is purely dramatic: there are a few spirited passages in it, and as a curious proof of how much Weber's system of interweaving any favorite morceau with other ideas, he has introduced a passage of the opening chorus, for which, though we can see no immediate purpose, its own sweetness is a sufficient apology. *Kind Genii hear me*, recitative and air, is more in the mannerism of the composer than any thing we have yet met with. The changes of feeling in this song give room for the exercise of his imagination, and although the subject is not sufficiently elevated to call for a great exertion of talent, it is nevertheless treated with success; it consists of three movements, of which the two last are the best. The softness and languor of the second, besides its fit adaptation to the expression of the words, is well contrasted with the exultation of a milder kind expressed in the third. The song is certainly capable of considerable effect. The last duet, *Hear me though love's first wild hour be o'er*, contains rather more execution than the rest of the music. As a whole, *Abon Hassan* is a light production—such an one indeed as any body might have written.

Natur und Liebe (an offering to nature) is a cantata according to the oldest form. Its character may be at once collected from the following poetical lines, a part of the translation by Mr. Napier, and which has been adapted to the music by Mr. Hawes.

“Then nature doth her stores unfold,
 To deck her fairy bowers;
 Upon the trees are crowns of gold,
 And gems within the flowers.
 The massy clouds are in the West,
 In many a glowing cluster,
 And wood, and hill, and stream are drest,
 In sun-set's shining lustre.

And o'er the wide etherial blue
 A mellow veil of richest hue
 In gleaming splendour closes ;
 And all around a purple dew,
 As though distill'd from roses,
 O'er tree and herb reposes.

And thus adorn'd by nature's hand,
 The sky, and earth, and ocean,
 In all their pride and glory stand,
 A temple for devotion.
 And there 's a whisper on the gale,
 A murmur in the fountain,
 And peace is resting in the vale,
 And silence on the mountain.
 Above, below, on ev'ry side,
 O'er ev'ry spot there seems to glide
 A deep and burning feeling,
 That spreads its spirit far and wide,
 The wounded bosom healing,
 And the Deity revealing.

Natur und Liebe is said to be one of Weber's early works—we are sure it is an inconsiderable one. With the exception of the last chorus, there is nothing from beginning to the end worthy a man of genius. The melody to which the words we have quoted are set is barely pretty, and even here the theme is repeated so often or varied so little as to be tiresome : the same remark applies more forcibly to a duet, "*Fraught with melodies Elysian*," which is even in a more tinkling manner. The chorus to which we have alluded is certainly well worked, though part of it bears so obvious a resemblance towards one of Beethoven's, in the *Mount of Olives*, that it must we think be an intentional imitation.

We must observe that the Berlin score differs exceedingly from the publication in English from the Argyll Rooms. Mr. Hawes has probably obtained a subsequent and amended edition. If not he has interpolated other songs, for we do not even find the principal English air in the copy before us. The Berlin we therefore conclude to be an imperfect publication.

Looking then at the compositions of Weber which have been produced here since *Der Freyschutz*, we perceive nothing to sustain the reputation gained to their author by that production, and we cannot evade the conclusion, that his musical talent has been more over-rated than that of any composer we ever remember. The truth is, as we have stated, he has absorbed all the reputation that has attended *the drama* itself, and his name is emblazoned with the halo which national pride, exerting itself (with very good feeling) in a foreign country as well as at home, and individual interest has raised around it. The opera is certainly a work of genius, but hitherto we have seen little beyond it to lead us to believe that the power is great or far extending.

A New Treatise on the Art of Playing upon the Double Movement Harp; comprising the Rudiments of Music, a Series of Exercises with the Metronome, and a Concise Theory of Practical Harmony; by F. C. Meyer. London. Clementi, Collard and Collard.

Professors of eminence, we have often had occasion to remark, cannot do a more acceptable service to art, or to the rising generations of the followers of art, than that they perform in giving written records of the steps by which they have attained their eminence. Mr. Meyer founds his claims upon long experience—not only his own indeed, but of his father also. “The name of Meyer” (he says) is identified in this country with the knowledge of the pedal harp; my father, Mr. Philip Meyer, having been the first person who introduced it here, and also the first performer thereon in public at the Hanover-square Rooms, in 1772; and my elder brother and myself have followed my father’s views in extending the knowledge of it to the present time.” In plain English, Mr. Meyer’s family have been teachers of the instrument for something more than fifty years. The fact however is of more consequence than the phraseology, and it forms a strong ground of recommendation.

Mr. Meyer's work commences with the rudiments of musical instruction, notation, time, &c.* These are reduced into a brief form, and therefore are not very clearly explained. An explanation of the structure and action of the harp follows—the stringing and tuning and the position of the player. The principles of fingering and execution are next elucidated. Mr. Meyer has divided his rules more systematically and more minutely than the authors of preceding books, giving altogether nineteen distinct examples. These rules are followed by exercises, to call into effect the principles laid down.

Mr. Meyer considers that he has made a discovery of importance in adapting a series of exercises to be practised with the metronome. In the preface he says—"Power of execution being derived from the mechanical facility of the hand, a work which combines examples with the principle of acquiring that power in the readiest manner, must be of the greatest utility. To obtain this end, I have instructed upon a plan entirely my own, for some years, most successfully; and it is from long experience that I am convinced it is calculated for the attainment of fine execution in less time than any other method. In my treatise, I have combined numerous examples with a series of practices, which, by the assistance of the metronome, are intended to promote mechanical facility, by proceeding gradually from a very slow motion to the greatest degree of velocity; and the application of the metronome on this principle (which is exclusively my own), I find of the greatest importance to the student, as it at once points out present inability, shews the power of rapidity to be accomplished, and stimulates to exertion by distinctly shewing what remains to be done."

The value of this method (if indeed it possess any thing extraordinary) appears to lie in the simple fact, that by the limitations Mr. Meyer has assigned by the figures of the metronome, he has pointed out a method by which the pupil may begin, slowly advance in rapidity, note his progress, and finally ascertain when he has obtained as much celerity as Mr. Meyer thinks attainable

* This, though an indispensable part of knowledge, seems to us a very superfluous method of filling up an instruction book. Since the same principles apply to all instruments, why should not some elementary book, such for instance as Keith's Musical Vade Mecum, be put into the hands of the pupil? Such a course would save the eternal repetitions to be found in all elementary treatises.

or desirable. If we understand the process rightly, the only difference between this and the common course is, that the student registers his steps, and can visually ascertain his improvement. We cannot perceive how it adds one single advantage to the mode of practising. The exercises themselves are diversified, copious, and progressive in difficulty.

Mr. Meyer has appended a treatise on practical harmony; we may therefore remark, that he has not been sufficiently careful to purge his examples from error in the harmonies. In the first three bars of the ground we find consecutive fifths. This passage is carried through fourteen or fifteen pages in different shapes, but from the harmonies being more separated, the effect is not so bad as to be inadmissible. In his exposition of the first root (bar 1, page 88) there is the same error.

The second root.—He has doubled the 7th, which makes octaves with the derived base in the chord of $\frac{4}{3}$. One chord will not suffice as an example for the different inversions of the discord of the 7th, because in the 1st inversion, $\frac{4}{3}$, the 3d of the root should be omitted, in the $\frac{4}{3}$ and $\frac{4}{3}$ other sounds should not be doubled. Therefore his plan of making the full chord do for all the figurings cannot be correct.

Page 88. Example of the 9th, prepared and resolved.—At bar 1 Mr. M. has G with a 7, which is of course dominant to the C which follows at the end of the second bar. Now the major 3d of the dominant must ascend, and he gets rid of it entirely in the resolution. This might have been avoided by taking the 3d of the root in the base. In the 4th bar of the same example he has doubled the 3d in the chord of the 6th.

Example 4. Page 89.—"The extreme sharp 6th is sometimes accompanied with $\frac{4}{3}$, as follows." Now the E in the base should be flattened by an accidental, or it is not an *extreme* sharp 6th.

Many similar inaccuracies are discoverable, which though not absolutely inadmissible in such music, might still have been avoided. But we are quite willing to allow Mr. Meyer the fullest latitude which exercises permit.

The same reasoning which applies to notation, &c. in the first part of the book applies, in truth, to the last. If Mr. Meyer had intended (which we presume he does not) to instruct the student in

the theory of harmony, his brief instructions are of course insufficient ; if he intends merely to shew how certain figures are to be interpreted, his instructions are unnecessarily long. The valuable parts of the book, then, are those which essentially relate to the harp, and these are sufficiently good to recommend it.

God Save the King, with Variations for the Piano Forte, with Accompaniments for the Flute and Violoncello (ad lib.) by J. F. Burrowes. London. Chappell and Co. and Goulding and Co.

Independently of the production of a good lesson, Mr. Burrowes will deserve the acknowledgments of every loyal subject for giving not only novelty but variety to "the national anthem," for in sooth the national anthem has become the most tiresome of all possible things, from its eternal repetition. Do we walk the streets? we hear the national anthem from all the itinerant musicians of the metropolis. If a dancing bear, or a corps de ballet of monkeys visit the village to which we have retreated, the hand organ grinds out the national anthem. Do we attend a public dinner? we have the national anthem? Do we visit the theatre? here again the national anthem?—and it must be encored and sung thrice over at least, if any poor unhappy radical should be fool enough to determine to keep his hat on. Thus has this fine and simple melody been thrust into the ears and out of the hearts of the bulk of his Majesty's liege subjects, by the inveterate determination to keep it there. God save the King! say we in all sincerity, except when we hear "the national anthem," and then we wish—ourselves any where else.

But we repeat Mr. Burrowes deserves well of his country for diversifying this never ending theme both agreeably and skilfully. There are seven variations, and the middle one, which is entitled "*preghiera*," (why not call it a prayer in plain English Mr Burrowes?) is very clear and expressive. Indeed throughout the composer appears to us to have aimed at an approach to the different sentiment of the song in its several verses. As a whole it is a pleasing lesson, and will we doubt not be as popular as it merits.

Book 1, of Preparatory Exercises for the Piano Forte, calculated to form the Hand, and to give a correct idea of Fingering, chiefly intended as an Introduction to the Studies of Cramer, Kalkbrenner, Ries, Steibelt, Woelfl, &c. composed and fingered by D. Bruguier. London. Chappell and Co.

This little book, although it may appear on a perusal of its title page, to assume much, nevertheless does not promise at all more than it fulfils. It must, we think, have been long apparent to masters, especially to those at a distance from the metropolis, that the studies to which this purposed to be introduction, are composed of such passages and combinations, and are each, in so varied a style as to render the just comprehension and execution a task only adapted to considerable proficient. With a little previous initiation, however, into their leading difficulties, particularly with respect to a correct mode of fingering, these certain guides to the higher mysteries of the art might be rendered considerably easier of attainment, thereby sparing the pupil much labour, and smoothing his way towards the accomplishment of those powers of execution and expression which, when gained, make the art so truly delightful. This has been Mr. Bruguier's object, and the plan he has pursued is judicious, and promises ultimate success.

The present number of his work commences with passages of the easiest kind, and continues gradually introducing the more difficult ones, comprising exercises on the scales, the shake, on thirds variously arranged, triplets, octaves, chromatic passages, and passages for extending the hand. They are fingered according to the best mode, and ascend so gradually from the easiest to the more difficult, that they may be given without the least hesitation to the earliest beginner, and cannot fail to assist materially in overcoming those obstacles which are in general conquered with difficulty by the more advanced student, who is unprepared by such practice.

Musical Sketch, in which is introduced the Scotch Air of Wandering Willie ; by Frederick Kalkbrenner. London. Chappell and Co.
Rondo alla Polacca on Amor possente Nome, for the Piano Forte, with Accompaniments (ad lib) for the Flute ; by Camille Pleyel. London. R. Cocks and Co.

Introduction and Rondo on Aurora che sorgerai, for the Piano Forte, with an Accompaniment for the Flute ; by Camille Pleyel. London. R. Cocks and Co.

Impromptu on Auld Robin Gray ; by Cipriani Potter Birchall and Co.

Mr. Kalkbrenner's lesson is the first number of a set to be published under this novel title, and gives fair promise of a great treat to the admirers of the brilliant and characteristic music of this composer. It is however in a much easier style than Mr. K. usually adopts, but it possesses in a degree the innate fire and imagination which illumines the productions of his genius. The only peculiarity in the introduction is a beautiful and somewhat novel cadence at its conclusion. The theme selected is an old and expressive air, and from its own character, and the effective manner of its arrangement, requires more care and attention from the performer than almost any other part of the lesson. The whole piece is apparently written for effect, and is calculated more for amusement than practice. Of passages of deep feeling, in consonance with the air, it contains but few, but it is easily discovered to be from a superior hand, and is a lesson of very general attraction.

Mr. Pleyel's two lessons will be both effective and agreeable to those who are fond of showy execution. This is their characteristic, and though it would not perhaps be a recommendation to finished performers of correct taste, yet they display so much ingenuity, and contain so much that is agreeable, if the subjects alone be considered, that we have no hesitation in recommending them to notice.

Mr. Potter's *Impromptu* contains much that is good, and not a little that is out of place. The introduction is of the former kind, but the air we must think ineffectively arranged, which, putting

every thing else aside, is scarcely sound policy—as if an old favourite, like *Auld Robin Gray*, is introduced to us in an unpleasing form, so as to disturb old associations, we are apt to be prejudiced against what is to follow. The second, third, and fourth variations contain much that is original and attractive, particularly the last, which alone would do a great deal for the composer's advancement; we do not like the concluding part of the lesson.

Popol d' Egitto, ecco ritorno a voi, Recit. e Coro, e Cara mano dell' amore, Cavatina—

Sperar? si quel fanciullo, Recit. è Giovinetto Cavalier, Romanza e terzetto—

Va già varcasti indegno, gran duetto—

All from Il Crociato in Egitto, composed by Mayerbeer. London. Birchall and Co.

So justly celebrated an opera as the work of Mayerbeer, must necessarily demand of us a detailed and complete examination. We purpose therefore no more in this article than to point out that these are amongst the most popular and beautiful parts of this fine composition. The first is for a soprano, the second for two sopranos and a contralto, and the duet for a tenor and soprano. They are full of character, and may be recommended as giving great scope to expression.

Grand Aria, Olat'arresta! as sung by Madame Catalani, expressly composed for her by Pio Cianchettini. London. Willis and Co.

New Mazurka, with Variations, as sung by Madame Catalani; the Theme by Madame Catalani—the Variations, with an Accompaniment for a Violin, and Flute Obligato, expressly composed for her by Pio Cianchettini. London. Lavenu and Co.

The pre-eminent female for whom these things are “expressly composed,” has differed in one particular from most others. It has

been said of her that "she sings about a dozen airs, with which she travels over Europe." But this is not true ; few singers have taken more pains to obtain, or have had more songs composed for them, than Madame Catalani. The succeeding sentences, in which the author we quote pronounces that a similarity pervades all she does, may be thought to approach nearer the truth. We introduce these observations to rescue Mr. P. Cianchettini from the censure he must otherwise be exposed to for the first part of the first song, which has been put together, every one will feel, not in the moment of inspiration, nor even in obedience to his own good taste, but simply to display Madame Catalani's power in her own manner. Hence it is that we have an opening of great force, but without any thing else to recommend it. There is a middle movement of considerable beauty, but the conclusion is but too much upon a par with the beginning. We entirely acquit Mr. Cianchettini of all share in these faulty dispositions, but the wish to set off the powers of Madame C. The passages are showy, but by no means difficult of execution, and they lie in those parts of her voice where she can throw in all her immense volume and force. And this, we doubt not, was the object.

The second is quite in another style. The *Mazurka* is a national dance, peculiar to Poland, and the theme, it seems, is furnished by Madame Catalani herself. It is at once sweet, airy, and catching. Mr. Cianchettini has treated it very ingeniously, for he has given it all the play and all the display of an air with variations, yet retaining much expressiveness. We heard Madame Catalani sing it at her last concert, and with great effect, for her power of contrast and transition was exquisitely called forth. It is chiefly light and playful, but the last verse demands vigorous bursts of execution. We never, indeed, remember any thing of the kind that pleased so much or so truly. The composer has inscribed it to Miss Sarel, a young lady whose natural endowments place her, we understand, so high amongst amateurs, that the dedication of so difficult a song is justly to be regarded as a tribute to talent offered by judgment.

La Primavera for the Piano Forte, with Accompaniments for the Flute, (ad lib.) by T. A. Rawlings. London. Goulding and Co.

Introduction and Variations on an Air by Shield, with Flute Accompaniment, (ad lib.) by T. A. Rawlings. London. Goulding and Co.

Divertimento on Airs from Il Barbieri de Seviglia, by G. Kialmark. London. Chappell and Co.

My Love is but a Lassie yet, arranged for the Piano Forte, by T. Valentine. London. Chappell and Co.

Sweet Innisfallen, arranged with Variations for the Piano Forte, by L. Jansen.

A Pastoral Divertimento, à la Chasse, for the Piano Forte, by J. H. Little. London. J. Power.

Mr. Rawlings ranks with the composers who are gradually rising in the scale of merit and of estimation, and whose productions indicate a regular progression of refinement and taste. Of the two lessons before us the first is the easiest, and supports our position the least; but it is a sweet and tasteful composition, and deserving the notice of those who are fond of agreeable morceaux. The variations, which are inscribed to Mr. Shield, are distinguished both by elegance and originality: the subject is *The Thorn*, one of Mr. S.'s most admired and expressive airs, and it is treated with characteristic simplicity and beauty by Mr. R. The Introduction is varied and agreeable, and the whole lesson speaks highly in favour of the composer's taste.

Mr. Kialmark's Divertimento is formed upon three of the most beautiful airs in the opera, than which there is little more introduced; but what there is, is good and in keeping with the melodies. The lesson is easy but attractive.

Though the brightness of genius lights upon trifles, it never fails to illumine them. This is the case with Mr. Valentine's lesson on the pretty, but hacknied Scotch air he has selected. There are no difficulties, no execution, but there is a spirit and brilliancy throughout the whole, and an originality in its arrangement that speak very highly for the talents of the composer, and

lead us to hope we shall ere long see his abilities exerted on higher subjects.

Mr. Jansen's lesson is showy and easy, two great recommendations to beginners, for whom it is principally adapted.

Mr. Little is so well known as an agreeable composer, that his name, and an assurance that the present lesson does not fall short of his accustomed excellence, will be a sufficient introduction to notice.

Fare thee well, and if for ever; written by Lord Byron; the Music composed by J. C. Clifton. London. Chappell and Co.

Fair Geraldina, Song, in the Spanish style; written by H. S. Van Dyk, Esq. composed by John Barnett. London. Cramer, Addison, and Beale.

The Rose, Ballad; written by the late Right Hon. C. J. Fox; composed by W. H. Cutler, Mus. Bac. Oxon, London. Lindsay.

Let the shrill Trumpets warlike voice; composed by W. H. Cutler. Mus. Bac. Oxon. London. Lindsay.

Fly away Dove; composed by J. Whitaker. London, Whitaker.

Geraldine, a Ballad; composed by G. Nicks. London. Birchall.

Busy, curious, thirsty Fly, Duet; composed by J. Emdin, Esq. London. D'Almaine and Co.

These vocal pieces have all nearly the same title to our recommendation—a general phrase indeed, but one which suits the occasion, for what can be expected from a reviewer towards the class of productions just levelled above the mediocrity which confounds the million of publications of this nature, more than to point them out to the observation of amateurs. Their common property is a certain quantity of tasteful melody and expression. Amongst those before us Mr. Barnett's song is in a rational manner, and is altogether a quaint and ingenious imitation, susceptible of much effect. Mr. Cutler's ballad is a pleasing melody, and his base recitative and air, in the manner of Handel—so much indeed that some of the passages are to be found in that great composer's works and others, are more the production of memory than inven-

tion ; but altogether it is a showy song. *Fly away dove* is the air which Miss H. Cawse sung so well in the condemned opera—" *the Hebrew family*."

Mr. Nicks is so excellent, so useful, and so amiable a member of the profession, that the respect earned by him in a pretty long professional life, will make his composition an object of curiosity, particularly as we remember a very excellent song of his was its precursor. *Geraldine* is, truly speaking, a sweet and pleasing air, unaffectedly expressive, and aiming at no difficulties.—The duet is from the pen of an amateur who has gained considerable reputation by several very elegant songs. It is in the old manner of writing, and has a title to regard for its easy simplicity and its power of effect, if rightly managed.

To day, dearest, is ours, Ballad, by Thomas Moore, Esq. (the subject of the Air from a Ballet.) London. Power.

Pale broken Flower, Ballad, by Thomas Moore, Esq. London. Power.

Hear, take my Heart, Ballad ; written and composed by Thomas Moore, Esq. London. Power.

" *Nihil tetigit quod non ornavit,*" never could be applied with more strictness to any one than to the elegant author of these ballads, for whether he selects a melody for words, or produces the piece entire, his fine taste is always visible. Of these ballads two are of the first kind, and one only from his own pen. The last on the list are decidedly the best, and most beautiful indeed they are, either considered as power or as music. *Pale broken flower* is one of the proofs which Mr. Moore so often gives of being able to deck ideas as old as verse itself, with new and exquisite grace and feeling. The last is so imaginative and playful that we must give it to the reader entire.

Here, take my heart, 'twill be safe in thy keeping,

While I go wand'ring o'er land and o'er sea ;

Smiling or sorrowing, waking or sleeping,

What need I care, so my heart is with thee.

If in the race we are destin'd to run, love,
 They who have light hearts, the happiest be,
 Happier still must they be who have none, love,
 And that will be my case, when mine is with thee.

No matter now where I may be a rover—
 No matter how many bright eyes I see—
 Should Venus' self come and ask me to love her,
 I'd tell I could not—my heart is with thee.
 There let it lie, growing fonder and fonder ;
 And should dame Fortune turn truant to thee,
 Why let her go—I have a treasure beyond her
 As long as my heart's out at int'rest with thee !

ARRANGEMENTS.

Overture to *Preciosa* and favourite *Airs*, for two Performers on the Piano Forte ; by T. Latour. Chappell and Co.

Overture to *Preciosa*, for Harp and Piano Forte, with Flute and Violoncello Accompaniments ; by N. C. Bochsa.

The Beauties of *Preciosa*, adapted for the Piano Forte ; by the Author. R. Cocks and Co.

Overture to *Preciosa*, for two Performers on the Piano Forte, with Accompaniments for Flute and Violoncello (ad lib) ; by D. Bruguier. Gow and Son.

Two Books of Music in *Preciosa*, for the Piano Forte, with Accompaniments for the Flute and Violoncello (ad lib) ; by D. Bruguier.

No. 6, Klose's Operatic Divertimentos, from *Preciosa*. Chappell and Co.

La belle Sorciere, Romance, Ballet, and Chorus, from *Preciosa*, arranged for the Harp and Piano Forte ; by C. N. Weiss.

Spanish National Dance, from *Preciosa*, arranged for the Piano Forte ; by J. Calkin.

Overture to *Der Freyschutz*, arranged for Harp and Piano Forte, with Flute and Violoncello Accompaniment (ad lib) ; by G. Holst. R. Cocks and Co.

Overture to *Der Freyschutz*, arranged for three Flutes, with Violoncello Accompaniment (ad lib); by M. Holst, No. 1, of Operatic Overtures.

Favourite Airs from *Der Freyschutz*, arranged as Duets for two Flutes; by C. N. Weiss. T. Lindsay.

Select Airs from *Der Freyschutz*, arranged for the Flute; by W. Card. Lavenue and Co.

The Incantation Scene in *Der Freyschutz*, arranged for Harp and Piano Forte, with Flute and Violoncello Accompaniments (ad lib); by N. C. Bochsa. Boosey and Co.

Overture to *Euryanthe*, arranged for two Performers on the Piano Forte, with Accompaniments for Flute and Violoncello (ad lib); by W. Watts. Birchall and Co.

Overture to *Abon Hassan*, arranged for the Piano Forte, with Accompaniments (ad lib), for Flute (or Violin) and Violoncello.

Book 17, of Rossini's favourite Airs, for Harp and Piano Forte, with Accompaniments for Flute and Violoncello (ad lib); by N. C. Bochsa. Chappell and Co.

Overture to *Il Turco in Italia*, for Harp and Piano Forte, with Accompaniments for Flute and Violoncello; by N. C. Bochsa.

No. 6, of Crouch's Select Movements.

Seven Books of a Selection of National and Popular Airs, arranged in a familiar style for the Harp; by T. P. Chipp. J. Power.

Nos. 11 and 12, of *Les Petits Amusemens* for the Piano Forte; by J. Calkin. Chappell and Co.

A Selection of the most admired of Moore's Irish and National Melodies, published singly. J. Power.

THE YORK FESTIVAL.

THIS, the most splendid of English music meetings, is to commence on the week beginning with Tuesday, the 15th of September, and unless traversed by accidents which no human caution can foresee or prevent, its magnificence will be unparalleled in the annals of provincial meetings. Ever since the last, the minds of its supporters have been upon the stretch, and their activity unbounded, to render the preparations for the next as complete as possible. Such energy commands success. The first and greatest instance is to be found in the erection of the spacious and superb room in which the evening concerts are to be held. As the knowledge of such an example of public spirit cannot be too widely diffused, we shall make our record of the transaction in the words of Mr. Crosse, the very able historian of the late York Festival.

“In the course of the spring of 1824 the ground adjoining the western wall of the Assembly Rooms, with a front towards Finklestreet, was offered for sale; and, at a meeting of several members of the Yorkshire Literary and Philosophical Society, held at the house of the President, the Rev. W. V. Vernon, Canon Residentiary, it was considered to be an extremely eligible situation both for the purposes of the society and for a concert-room, and was ultimately purchased for the sum of £2100, which, after subsequently determining not to combine the two objects together, was, by the purchase of some necessary portions of adjoining property, increased to the sum of £2570, in the whole, for the site, including a respectable hotel, which it will not be requisite to remove, at least for the present.

“About this time the enquiries as to the probability of another Festival, and the period at which it would be held, became both numerous and urgent; and, after much deliberation, arising from the desire to avoid the too early repetition on the one hand, and a delay which might damp the ardour of the public on the other, it was resolved—the permission of the Dean and Chapter having previously been liberally granted—that the second Festival should be held in September, 1825, leaving the time at which such meet-

ings should be periodically held in future—in case of permission for the use of the Minster continuing to be granted by its guardians—to be hereafter determined upon, according to circumstances. The Festival was therefore announced, accompanied with the statement that the receipts of the morning services would be appropriated, after payment of the expences, in aid of the funds of the Infirmaries of York, Leeds, Hull, and Sheffield, and that the receipts from the evening concerts and balls would be applied towards defraying the cost of the new concert-room; the surplus, if any, to be likewise divided amongst the four charities. It was then determined that, after the whole of the cost of the land and building should be defrayed, the concert-room should be vested in the Archbishop of York, the Dean of York, and the Lord Mayor of York respectively, for the time being, in trust for the equal benefit of the York County Hospital, and the Infirmaries of Leeds, Hull, and Sheffield, on all occasions of grand musical performances in the Minster, with power to the trustees, if the use of the Minster should at any time be refused for such performances, to allow of a festival or other musical performances in the room, and to apply the profits exclusively to the York County Hospital; and with further power to the trustees to use the room, in the interval between such grand musical performances, for such other purposes as they shall think proper, for the benefit of the York County Hospital. It was also resolved, that a guarantee fund should be formed, as in 1823, to cover any eventual loss; no part of the sums subscribed to be called for, except in the case of such deficiency; and, in that case, each subscriber to contribute *pro rata* of his subscription. This fund amounts at present, (January, 1825,) to the sum of £2980. It was commenced by his Grace the Archbishop, with a subscription of £300, and comprises those of the Corporations of York and Hull, and of Messrs. Raper, Swann, and Co. for £500, each, with various others of £200, £100, £50, &c. from upwards of eighty of the patrons, committee, and other gentlemen of the county.

“The requisite preparations having been made by the architects and others, with whom a contract had been entered into, the building was commenced in the month of July, on the foundation stone of which was engraved the following inscription:

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L I

THE YORK FESTIVAL.

THIS FIRST STONE
OF A CONCERT-ROOM,
FOR
THE YORKSHIRE MUSICAL FESTIVALS,
WAS LAID, THE 28th OF JULY, 1824,
IN THE 5th YEAR OF THE REIGN OF KING GEORGE IIII.
BY THE
RIGHT HON. WILLIAM DUNSLAY,
LORD MAYOR.

*Atkinson and Smith,
Architects.*

"Previous to the ceremony of laying the stone being performed, the company present, among whom were many ladies, and several Members of the committee of management, were addressed, in the unavoidable absence of the Chairman, J. L. Raper, Esq. by the Rev. W. H. Dixon, Prebendary of Ripon, in a feeling and judicious speech; after which the Lord Mayor made some appropriate observations, and concluded by proposing three times three cheers to the success of the undertaking, which was heartily complied with; the Minster bells at the same time, upon a signal given by the bugle, striking up a merry peal in honour of the occasion. After the business was concluded, the workmen had a handsome treat provided for them; and the Committee, the Lord Mayor, and other friends to the undertaking, dined together at the Black Swan, the Rev. W. H. Dixon in the chair, when the various patrons of the Yorkshire Festival were duly and harmoniously remembered.

"The great room is 110 feet by 40; the concert-room 95 feet (including 8 feet curve in the orchestra) by 60; and its height 45 feet. The orchestra will accommodate 144 performers; and the ground floor and the gallery together will be seated for 2000 persons."

We may next turn to the arrangements in the Minster. It is intended to place the instrumental band under the tower, and the vocal to the westward of the pillars which separate the tower and the nave. The vocal performers will extend into the side aisles, thus being brought forward from under the vortex of the tower, an accession of power will be gained, and the effect it is conceived will be highly favourable to the solo singers. Plans for boarding up the transepts and the tower have been agitated, but the results are questionable, and we do not learn that any thing conclu-

sive has yet been resolved upon. Nothing could be more smooth or finely blended than the instruments and voices at the last meeting. At the same time the vastitude of the place absorbing such an immense body of sound, seemed to reduce the power even of so numerous an orchestra. To remove this drawback and heighten the effects, notwithstanding the difficulties to be surmounted, the pitch of the organ has been raised something more than one-third of a tone, and its power and brilliancy augmented by adding to the pressure upon the bellows. These improvements, together with the addition of one hundred and thirty performers, or nearly one fourth, to the band, which is to number six hundred, will it is presumed increase the volume of sound to the extent required for the most perfect effects.

In the mean while the choral societies have been sedulously cultivated in different towns—all the chorusses intended to be done have been distributed—and Mr. White, of Leeds, has undertaken to attend in rotation a course of practice allotted to all the societies during the next two months. Thus an uniformity will be given to the parts, that will render their combination as a whole more facile and secure. The general rehearsals at York on the previous days will be increased, and the consolidation of the whole cemented. Nothing can be more judiciously arranged.

It is determined, we find, that the opening on Tuesday morning at the Minster, shall be the *Gloria Patri* from Handel's *Jubilate* in D, omitting the introductory symphony, so that the full éclat of the entire band shall be heard at once. And as the choral parts are those to which the public must principally look for peculiar sublimity in these performances, many chorusses not performed last time are to be selected. Among them are

See the proud Chief, from	<i>Deborah</i>
O thou bright orb	<i>Joshua</i>
O give thanks	<i>Purcell</i>
O Lord in thee	<i>Deltingen Te Deum</i>
O first created beam	<i>Samson</i>
Then shall they know	_____
Fixed in his everlasting seat	_____
Hear us our God	_____
German Hymn	<i>Haydn</i>

The arm of the Lord Judah
 Hark Death throws its portals open .. Himmel
 He came towards the mountain and } Beethoven
 Hallelujah }

And several others from *Judas Maccabeus*, *Hercules*, *Joseph*, the *Creation*, and *Mozart*. No pains have been spared to make such a choice as will best display all the excellences of this powerful band.

The list of principal singers is not yet finally settled. Madame Catalani will not be at York. No difficulties arose about the pecuniary terms of her engagement, but the committee would not yield the choice and transposition of her songs to the singer. We highly applaud their judgment and firmness. Such a precedent ought never to have been allowed as the lowering of the overture and opening of *The Messiah*, or of its being given to a female. Perhaps the most important functions of directors is to take care that the best and most legitimate application is made of the powers of the orchestra under their command. They are responsible for the conduct of the whole, and excellence mainly depends upon the disposition of the parts. It rarely happens that a singer appreciates his own powers justly—it often happens that a singer indulges a very capricious humour. The remedy against these obvious evils lies with the directors. The best disposition should be made under the most careful consideration; but being made, it ought never to be departed from, but for reasons of the most stern and compelling necessity.

At present it is, we believe, uncertain whether the French government will permit Madame Pasta to come over to England, but a negotiation, through the British ambassador, has actually been set on foot to procure licence for this artiste to be at York. The medical advisers of Mrs. Salmon entertain no doubt that so long a season of repose will have restored her voice to its original perfection. Miss Stephens, Miss Travis, Miss Goodall, and a Miss Farrar, a native of Yorkshire, of whose talents much commendation is abroad, with Madame Ronzi De Begnis, will make up the ample list of sopranos. Vaughan and Sapio are the tenors; Terrail the counter-tenor, and Messrs. Bellamy, Phillips, and De Begnis the principal bases. Mr. F. Cramer leads the morning performances—Messrs. Mori, Loder, and Kieswetter the evening.

Mr. Grentorex (assisted by Mr. Camidge, Dr. Camidge and Mr. White and Mr. Knapton) conducts.

Such are the outlines of the general preparations for the assembling and employment of this prodigious company of musicians, and for the entertainment of the greatest concourse of the public, probably, that ever met to enjoy one common source of amusement in this country. The success is alike momentous to charity, to art, to local and even national greatness—for to the honour and exaltation of all these does such an use of talent and of money and of power contribute, in a degree which may be felt, but which cannot be computed—so certainly and so much do the effects enlarge the means of happiness.

SIGNOR VELLUTI.

ABOUT thirty years have passed over our heads since a singer with a voice of a like kind to that of the subject of our present memoir has been heard in the King's Theatre. If (as we had imagined and even hoped) it had been decreed we should never hear a second, we should unquestionably have lost the gratification of observing the finest exertion of sensibility and art combined, that it has ever fallen to our lot to enjoy. We make this candid avowal at the outset, in justice to the individual, as well as in the support of a rule or principle which not even so illustrious an example can induce us to forget.

We have neither been able to learn from any authority upon which we can rely, nor to discover in any foreign publication the least clue to the facts of his birth or musical education. He commenced his dramatic career in 1805, about the age of seventeen, and ever since he has excited the highest enthusiasm in the cities of the continent where he has appeared, and exerted a predominating influence upon his art. He came out at Rome, where he performed in more than one theatre. From thence he was invited to St. Carlo, at Naples, where he remained five years. From Naples he went to the Scala, at Milan.

At this date his reputation has risen to such a height, that he received overtures from all the principal managers of Europe. His choice fell upon the imperial theatre of Vienna. It is not easy to describe the delight with which he was followed, but we have been told by persons who were resident there at the time, that his name was attached to articles of dress—in short every thing fashionable was a la Velluti. His chief honour was however that of being crowned, a custom more frequently employed in Italy than in Germany. At Vienna he remained two years, and then went to Venice, where he sung in the theatre of St. Benedetto. A medal was struck to his honour, which bore the following inscription.

Grande se il Duce simili
Che Roma insulta e freme
Dolce se imiti i palpiti
D'un tristo cor che geme,
Adria di schietta laude
Sommo cantor ! t'applaude.

From Venice Velluti went to Monaco, where he enjoyed the most distinguished reception, especially from its philosophical Prince, who had long expressed an ardent desire to number him amongst the singers of his court. Besides these theatres already enumerated Signor Velluti has sung at Torino, Florence, Leghorn, Mantua, Piacenza, Bologna, Semigaglia, Faenza, Verona, &c. &c.

No singer in existence can be said to have contributed to fix the present style in Italy so much as Velluti. Of this we have had the strongest assurances from artists of the highest repute, and that the first composers of the time have adopted his example in their works we learn from that passage in the Biography of Rossini, which accounts for the rise and formation of his "*second manner*." Indeed there are few topics and still fewer of the persons engaged in music that the lively author of the Life of Rossini has not touched upon. To Signor Velluti he has assigned an entire chapter,* and what is curious, this short dissertation is almost entirely apologetical. M. de Stendhal, though wholly possessed with the consciousness of the extraordinary genius of Signor Velluti, yet mistrusts the judgment of his readers so entirely as to devote nearly all he says to the endeavour to convince them, they cannot understand him without a course of preparatory instruction. He is addressing the amateurs of Paris.

"A man of the world," he writes, "who has been a hundred times in the course of his life to the Comic opera, who begins to like the Royal Academy only for the ballet, and who neglects the Feydeau, is assuredly the most enlightened and the most candid reader that I can hope for. This man of the world will perhaps recollect having seen formerly, when censure was indulgent, the brilliant comedy of *The Marriage of Figaro*. Figaro boasts that he knows the English language thoroughly: he knows *God-dam*. Very well; since I must risk my credit upon a single word, this is exactly the point to which a French amateur has attained with regard to one of the principal parts of singing, *floriture* or graces. He ought to hear Velluti or David for six months, in order to gain some idea of this region of music, so entirely new to Parisian ears. On reaching a foreign country, after the first *coup d'œil*,

* Vie de Rossini, chapitre xxi.—Omitted in the English translation.

which is not without its pleasures, we are soon shocked by the multitude of strange and unaccustomed things that beset us on all sides. The most cautious and good-humoured traveller finds it hard to avoid shewing some signs of impatience. Such would be the effect which the delicious style of Velluti would at first produce upon the Parisian amateur. I beg of this amateur to hear, as soon as possible, the romance of *Isolina*, sung by Velluti."

In addressing our English amateurs we do not however fear that we labour under any such disadvantage—neither can we conceive, from all we have yet heard of this great artist, that any allowance needs be craved for the exuberant floridity of his style. They who have admired the singers of the first class we have lately had upon our theatres in London, will not, as it strikes us, find any thing to wonder at in Velluti's alterations and additions; for doing ample justice to the science and fancy of the former, Velluti appears to us not only to possess a finer vein of imagination, but to exert it with infinitely more taste and reservation. No—it is not upon this point that we fear the verdict of our countrymen—though we must confess that we are not without our apprehensions. These are derived from two causes: first, the nature of the instrument or means—the tone by which the expression is conveyed, so unaccustomed to English ears—and next from the conviction we entertain, that a temperament alive to the tenderest and most delicate touches of expression, as well as a judgment conversant with the finest and most cultivated resources of Italian art, are necessary to enable one to appreciate the true excellence and all the excellence of Velluti's manner.

That combination of qualities which is generally termed style in singing is divisible (for our present purpose) into two heads—viz. the directing power of the mind, and the technical means of exemplifying the conceptions of that directing power. In both these it appears to us, Signor Velluti is supremely great.

In person he is tall and slender. His features are handsome, and his eyes dark and speaking.—A passionate languor reigns indeed over all his countenance and gestures. It is necessary to describe these attributes of his person and manner, because they are intimately blended with his singing, being the faculties which make his extraordinary sensibility the more perceptible. The instant he addresses himself to sing, his fine features are illu-

mined or overcast, and his eyes beam with the sentiment he is about to utter. His mouth assumes that tasteful elongated shape, which is formed according to the nicest rules of art to convey the best, the purest, and most finished tone. If we admired the same formation in Madame Colbran, it is even more to be admired in Velluti. A competent judge would determine instantly at sight, without hearing a sound, that his was the method of a great school. The first note sets the question at rest, particularly if it be a slow song. The delicacy and finish are both exquisite, and can result only from the nicest apprehension, the most skilful method, and long and strictly guarded practice. In this respect—the production and delicacy of his tone—he exceeds by far any singer we ever remember to have heard. This quality too, let it be borne in mind, is the very foundation of the art. His whole soul is evidently absorbed by melody—so absolutely does he render up himself while he continues to sing.

To judge of his voice, the hearer should be free from prejudice—for if the falsette in all cases is at variance as it were with our expectations, even when partially employed and for a few notes, the prejudice or the principle, be it which it may, will operate more strongly when we listen to a song wholly in that species of voice. And let not this be thought peculiar to hearing Velluti. The sense of feebleness always has possessed us when we have heard a counter-tenor song from Mr. Wm. Knyvett or any other falsette singer. But we have never heard tone at once so pure and delicate, so sweet and brilliant, as parts of the scale of Signor Velluti. It affects the ear as chrystal or as diamonds the eye. There is a ringing in some of the notes that conveys more clearly to our understanding the meaning of the Italian term *bel metallo di voce* than any dissertation or any practical demonstration ever submitted to us before. We are fully aware of the objections made to the quality of the tone, but we think, as we have before said, that this may be accounted for, the English having for so many years been accustomed to this species of voice. This perfection however does not appertain to all the compass; it is, we conceive, the real, the natural quality, exalted by the most polished art. We would also be understood to describe it as heard in the chamber, for force reduces its perfection.

The voice is formed upon the principle of three registers

reaching from A upon the first line of the base to A above the treble staff.* It is the upper part of the compass, say from C to G above, that is so beautiful. Upon a protracted note he will hold this last sound (like the harmonics upon the violin) and ring it with the alternate swell and fall of a distant bell, in the most perfect possible manner.

Very general complaints are made that Signor Velluti is in the habit of singing too flat. This is not without a foundation in truth—but in five songs we have heard him sing in private, and in almost as many different styles, we must do him the justice to declare, that we could distinguish no greater failing in respect to tune than we hear in all singers—for most do sing occasionally some notes below the pitch. Upon the boards of the King's Theatre similar failures were a little oftener perceptible,† but the defect is exceedingly common to all Italian singers that we have ever heard, indeed to all singers when they force their voices. The tone of Velluti suffers with his tune by vehemence of manner in impassioned passages, but it is to be recollected that he often purposely transmutes the colouring of his tone, so to speak, in order to heighten the passion. This indeed is one of the perfections of his expression. His conceptions are always powerful and just, and wherever he fails to reach what he intends, as it

* Signor Velluti finds the pitch here so much above that abroad, that in private concerts where he has sung, he has requested that the piano forte be let down about half a tone.

† We are of necessity compelled by time to write our notice after the first two representations, for we have kept back our Number expressly to give a description of this great artist. It is therefore only fair to him to state the fact—also that ever since his arrival he has been annoyed by anonymous threatening letters, and by every species of low attack, public and private. The rehearsals have been delayed, and the whole instruction as to the performance cast upon him. Even upon the very night before the opera, Mademoiselle Garcia, who has lately been introduced at the King's Theatre, insisted upon the substitution of a song composed by her father, in lieu of one in the piece, and a violent dispute took place between Mr. Ayrton and Signor Garcia, the former very properly maintaining that such an interpolation ought not to be endured; but, strange to say, he was over-ruled. Such is the state of the King's Theatre. The rehearsal was not over till after two o'clock in the morning, and the piece was subsequently gone through in the morning of the day of performance. The consequence of all these circumstances has been, that Velluti has not had one hour of tranquillity or of health since his sojourn in England, and he appeared under the obvious influence of the disadvantages thus incited.

must be allowed he sometimes does in passages of grandeur and force, the failure is in the organ, in the nature of the voice, or from the fact that his conception transcends the power of vocal expression. Even females rarely rise to majesty—and the few who do, are those gifted with extraordinary volume—such for instance as Mara or Catalani. Signor Velluti's lower tones are finely cultivated, and would vie with his upper, did they not want the power which by contrast with tenors and bases, is always strongly anticipated by the hearer.

We have thus disposed of the three first and chiefest requisites—intonation, conception, and tone. Signor Velluti's elocution is enforced by that strength of mind and acute apprehension which we have described as marking at once the power and the delicacy of his intellectual faculties. His enunciation is particularly clear—so clear indeed that we never hesitate as to the word, though our English ears are not perhaps quite so sensible to the meaning of his language as of our own. But even at the Opera we had never occasion to look at the libretto, and we were particularly struck with the difference in this respect between him and the other performers. The nature of the voice here however detracts from the grandeur of the design, except in passages of pathos, where it bestows a compensating advantage. It is in painting tenderness and sorrow that he so supremely excels. Nothing ever so deeply moved our affections as the intense expression of his chamber-singing in the display of these passions.

We have already alluded to the portraiture given by Stendhal of this singer; and now that we come to speak of his selection, application, and execution of ornament, we shall again have recourse to that agreeable writer. M. de Stendhal feels, in common with all those who endeavour to convey a just notion of musical effects through the medium of language, how impossible it is to find terms that give any thing approaching to precise ideas. He therefore has recourse to analogies, and they are often ingenious—always amusing. The quotation which follows will bear out our assertion.

“A beautiful woman, above all distinguished by a fine figure, when walking on the *terrace des Feuillans*, in the clear sunshine of a December morning, enveloped in furs, is an agreeable object; but if in the next instant she should enter a saloon, adorned with

flowers, in which, by artificial means, a soft and equal temperature is maintained, she lays aside her furs, and appears in all the airy freshness of a spring costume. Thus, transport from Italy the romance of *Isolina*—hear it sung by a beautiful tenor voice, and you behold the lady on the *terrace des feuillans*, but you can merely judge of the elegance of her figure and movements—softness and grace of contour will be invisible to you. On the contrary, let it be the delicious voice of Velluti who sings his favourite romance, your eyes will be opened and quickly enchanted by the sight of the delicate forms, the voluptuous charm of which will easily enthral you. The tenor sings three strains, they contain prayers addressed by a lover to his offended mistress.—This delightful morceau finishes by a cadenza calculated to set off the voice. The lover ill-treated by his mistress, implores her pardon by the delightful recollection of their early hours of happiness. Velluti fills the two first strains with ornament; at first expressing extreme timidity, and soon after deep despair: he makes use of numerous descending chromatic passages, shakes upon the several notes, and at length concludes the third strain with a swell of the voice, simple, sustained, and in a tone expressive of utter despair. It is impossible for a woman who is capable of love to resist such an appeal from the heart.”

“This style may appear too effeminate, and may not at first please; but every amateur of Paris will agree with me, that this manner of singing is to him an unknown region—a strange land, of which the music he hears has given him no idea. We certainly have here persons who introduce and execute ornaments with correctness, but the tones of the voice are not agreeable in themselves, independently of the application. In fact then it is unmusical, uniting constantly those things which are totally opposite to each other. Without being able to account for it, a man, who is born for the arts, and whose ear is refined by two hundred representations at the comic opera, feels continually that the beauties which they display want a charm; his reason silently approves, but his heart remains untouched. He will experience a contrary sensation, accompanied by a pleasure that leaves a lasting impression, on hearing Velluti at those times when this excellent singer is in full voice. David approaches as near these delightful sensations as it is possible for a tenor. I shall not now name some other

beautiful voices which would recal the heavenly sensations produced by Velluti, if nature had placed a sensitive heart near these flexible throats. These fine voices, which the vulgar admire, and to which nothing is wanting in their eyes, frequently execute very well a multitude of ornaments of entirely opposite character and signification. Suppose Talma* to be affected by a mental aberration, and reciting pell mell, one after another, yet always with his inimitable talent, two or three verses of each of his finest characters. To four couplets of furious love, belonging to the *Orestes* or *Andromache*, succeed two of elevated and sublime morality, from the part of Severus in *Polyeucte*; they are immediately followed by two more describing a tyrant who hardly restrains his thirst for blood, and we discover Nero. The vulgar, who have no soul, and understand nothing of these incongruities, find the verses well recited, and applaud. This is what is practised by most of the great singers. Velluti, on the contrary, declaims finely a succeeding number of lines, which belong to the same character."

We entirely agree with the biographer of Rossini, in the belief that the choice and execution of Velluti's ornaments are more appropriate and masterly than can be conceived from hearing any other singer. And indeed a very wide acquaintance with art and a very long experience and observation of the manner of different singers are indispensable to the just appreciation of his excellence in these respects. For although the endless combinations which notation is capable of receiving, allow an inexhaustible field for invention as well as manner and expression, yet the majority even of distinguished singers are content to follow each other, and to take what they find ready to their hand, or to shelter themselves under the authority of eminent predecessors. But the ornaments applied by Signor Velluti appeared to us more novel than any to which we have been accustomed. We had the gratification of hearing him sing variations of his own upon the hacknied theme, *Nel cor piu non mi sento*, and they seemed to our ears alike quaint, pleasing, and original. They were certainly more expressive than belongs to such things generally, and less instrumentative. But the principal beauty is the exquisite finish with which these orna-

* The great actor of France.

ments are performed. It is here that the delicacy of his voice and the polish of his art demonstrate themselves irresistibly. No one who has not heard Velluti in the chamber can justly say he has heard the superlative of polished execution.

As an actor, Signor Velluti is scarcely less to be admired than as a singer. His entrata in *Il Crociato* is magnificent. His movements are as measured as those of our best English actors—as those of John Kemble for instance, or of Young. He has the expressive turn of the hand and elevation of arm which are peculiar to the Opera stage, and the carriage of his head is extremely dignified. It is only when muscular force is required that his physical powers do not second his conceptions. Here his action is often too graceful to consist with vigour; but all he does is stamped with the impress of mind.

From our description it will be gathered that our opinion of Signor Velluti does not fall at all short of that estimation with which he has been received abroad. It certainly does not; for whether we judge him by the received canons of art, or by the impression he makes upon our affections, he is alike consummate. We say with perfect truth, no singer ever satisfied our judgment so completely—no singer ever moved our feelings so deeply. We are however equally satisfied that the command he enjoys is derived from intellectual not from organic distinction; for did he sing with a fine tenor voice, *cæteris paribus*, we feel convinced that the effects would have been still more powerful, though perhaps not so exquisite. The nature of the voice renders his chamber-singing finer and more satisfactory than his dramatic—of course we put his acting out of the question. It is there only that its delicacy can be accurately understood—there it is that the polished articulation of every sound can be carried to that extreme nicety to which he has brought its supremest polish. In conclusion we are inclined to believe that his excellence is attributable to individual qualifications, by which we mean that they are the result of natural intellectual superiority. The importance of the distinction will we trust be understood.

ENGLISH AND ITALIAN TONE.

TO THE EDITOR.

SIR,

I AM considerably perplexed to determine with absolute certainty concerning the properties of tone, as formed by the Italian and English methods. The Italians, although they contend that they produce the best and most perfect tone of the human voice, unquestionably compass their end by means completely artificial. The English, you will probably say, do no more than imitate the Italian method, and where they differ they fail. For a moment I shall suspend the admission or the contradiction of this universal belief, and merely remark that the English manner is more natural than the Italian.

It has been laid down that pure tone is "that which neither partakes too strongly of the lips, the mouth, the throat, or the head, but which comes freely from the chest, and is delivered justly (without undergoing any perceptible alteration) from that particular place in its passage which we learn by sympathy, and which we perceive to be exactly the same in well-taught singers, instructed according to the Italian method. A tone so generated and so emitted is the pure natural voice."* I do not dissent from this definition, but the difficulty seems to me to lie in ascertaining the claims of the throat and the head. Any pollution by the lips or mouth is instantly to be detected, and always to be abhorred. But it is not quite so easy to distinguish the limits where the dominions of the throat and the head are to be divided, marked, and assigned. It appears to me that science and nature are at variance upon this point. The throat confers fullness, richness, body—the head, clearness and brilliancy. I would however be considered to speak with due reservation. A voice decidedly throaty or thick, and one decidedly thin and heady, are equally removed

* Bacon's Elements of Vocal Science, page 142.

from that *tinge* of either on which I am treating. A singer "with a whole cathedral in his throat," or "with a conventicle in his nose," as the common expression goes, is not the object of my speculation. I allude to such persons as have just predominance enough of the head or throat to enable judges to dispute about the propriety of such a formation of tone.

Let us proceed to examples; and as the tone of female voices is generally the most easily analysed, I shall draw my first instances from the ladies of the profession.

The fullest, richest, and sweetest voice I know, is that of Miss Love—but it is as certainly polluted by the throat and the mouth. No Italian would allow this tone to approach even to purity—yet it is very pleasing, not to say more pleasing than that of any other contralto singer.

The tone of Madame Ronzi de Begnis is as clearly too much from the head. This formation it is which gives that "infantine quality" which has been the subject of remark in her memoir,* and which, though she has gotten rid of a great part of this fault of late, is still to be felt as a drawback upon her performance.

The voice of Miss Wilkinson, the young lady who has appeared this season at the Ancient Concert, is rich, from the fact that it is in a degree throaty—so much so indeed, that I question whether, if this fault were corrected, its quality would remain. Her's is perhaps a case more completely in point than that of Miss Love. The moment Miss Wilkinson breathes a note, a practised ear revolts—an Italian would clap his hand upon his throat, and exclaim "*gola!*" It is nevertheless extremely doubtful whether this doth not confer the chief excellence of her tone. Yet it impedes her facility and lessens the brilliancy. It seems that the Italians have adopted a novel manner of forming the low notes of a contralto—at least I do not recollect to have heard such as are produced by Mad. Pasta before.† It is this peculiar formation that gives the three registers—namely, breast voice, to E or F at the bottom of the treble staff—mixt voice to C or D—and falsette, often all above. To unite these well is an immense difficulty,

* Musical Review, vol. 4, page 314.

† Madame Pasta's lower notes were what the French critics call *sous voilées*, that is they were not clear, but come forth husky. This is the consequence of the application of too much force, and is overcome by industrious practice. Mad. Pasta's low tones were this season much less husky than before.

and it is scarcely a less to use the low notes with effect, except in songs of deep and intense passion.*

The tone of Mrs. Salmon's voice is formed high, but is beyond question exceedingly pure and beautiful. Miss Stephens's is more rich and full, (I have heard it called by a very fine professional singer "a lovely voice") yet perhaps equally pure. Now I conceive the difference between these the best and purest of all our English singers to lie merely in the fact, that Miss Stephens makes greater use of her throat than Mrs. Salmon—the consequence is, Mrs. Salmon can execute with more volubility and freedom than Miss Stephens—Miss Stephens can give greater expression in declamation than Mrs. Salmon.

The question that puzzles me is as follows.—There are many voices which, by a very slight additional employment of the powers of the throat, would gain sweetness and richness—but the instant one hears the least tinge of this guttural tone, science whispers us, it is against the rule, although we can but own the tone to be, so far as pleasing the ear alone is concerned, more agreeable. It seems to me, that a consciousness of the danger which attends this innovation—the certain knowledge of its fatal final effects, which those who have been in the habit of training or attending to the training of the voice apprehend—this consciousness I say instantly abates the pleasure the mere improvement of the tone bestows, and forbids as it were our gratification from an indulgence that we know is not legitimate.

Of all the voices I have ever heard, that of Madame Catalani I think must be admitted to be the most magnificent both as to tone and volume. It is superior in what the Italians called *metallo di voce*. Is this *metallo* the consequence of the manner of its formation? I have lately heard a voice quite as powerful, but wanting in a degree the round, full, sonorous quality. The effects I have remarked make me very curious to ascertain whether this quality be from the formation or from the mellowing of time? If memory does not deceive me, Catalani's tone twenty years ago was not so full as it now is, but was more rich, more golden, if I may use such a similitude, which I do in reference to the term "*metallo*." At present there appears more volume, but it has lost some of its origi-

* Velluti appears to use his low voice with even more ease than the high.

nal lustre. It is like a copper-gilt vessel, from which some of the gilding is worn off—or rather like a piano forte, the hammers of which are grown hard by use.* Still however the main question remains to be solved. Is the *metallo*—the quality—in any considerable degree the effect of art, or is it the mere property of nature? That nature has given to Madame Catalani larger and more powerful organs than to others is beyond doubt, but still there may be, and there is I am persuaded, much that is important in the manner of employing these organs, and I potently believe there has been a great addition both of quality and volume from time and use.

If we extend our enquiry to the phænomena among male voices, we shall find similar cases. The same rule appears to hold throughout all classes. Mr. Braham has an organ in point of strength and quality, like that of Catalani, though nothing is more difficult than to apprehend distinctly the real properties of his true tone—so much does he vary from the standard in execution. It is sometimes even a little throaty, often extremely heady and nasal; yet I will venture to affirm, that the true quality was and is superior in respect of volume, power, richness, and brilliancy to any tenor I ever heard. Time has had its effect on his voice: it has gained somewhat in volume, but has lost in brilliancy—it has gained strength and lost flexibility. With an organ naturally less powerful Mr. Sapio has obtained fine quality (when he does not overstrain his voice), by a high Italian formation. The moment he forces it his intonation fails. This is not his defect alone—it is common to all voices—but the reason I mention it here is, because I think that voices formed high are liable to fail with less strain upon them than those which come more from the throat—for the same reason, that thin voices go out of tune sooner than thick, as is commonly observed. Mr. Vaughan's voice is of English formation. It is certainly less artificial, and *was* quite as pure as any Italian voice I ever heard. It was brought out

* That the Italian formation has a tendency to increase the nasality as the singer grows old, I have constantly observed—the English formation tends to augment the throaty quality. Of this the most pregnant instance was to be found in Madame Camporese—to whose style and principles of singing few will object. Just before her retirement her tone was grown exceedingly nasal, so much so, that in singing duets with her in private, I have been perfectly astonished at her formation. I have also observed it in the orchestra. I could quote other instances, but one such is sufficient.

nearer the throat, and is therefore not so brilliant nor so facile in execution as Mr. Sapio's or Mr. Braham's.

The Italian base voices appear to me incomparably finer than those of most English base singers, for example, those of Signors Angrisani and Remorini. Our best English singers, who take the character of base, have been barytones. Messrs. Bartleman and Bellamy were both of this class. Messrs. Lacy and Sale indeed have legitimate base voices, and that of the former is particularly fine and round in quality, and as superior in power. Mr. Sale's voice affords a magnificent foundation in a glee. Mr. Lacy was taught by Rauzzini, and I suspect the Italian formation is by far the best for this species of voice.

Upon reading over all that I have written, the doubts I have suggested and the examples I have cited, I am afraid little more will result from the enquiry than a conviction of the nicety, delicacy, and difficulty of avoiding the dangers incident to the formation by the head or by the throat. For after all there is a tact about teachers which they gather from experience, that sets theory very much at nought. This tact however is liable to errors of habit, and therefore theory may often correct practice. In this hope I have set down my thoughts.

R.

London, May the 15th, 1825.

ANSWER TO SPECULATOR.

TO THE EDITOR.

SIR,

UPON perusing the Letter of your Correspondent, "Speculator," in the last Number of the Review, respecting the impressions made upon his mind by the "Singing of Birds," it struck me that I could partially reply to the question that follows after the subjoined passage, "when we hear a whole grove made vocal with the notes of the thrush, robin, the chaffinch, and many other little

birds, all at *different* pitches, and all uttering inappreciable sounds, the *effect* is physically agreeable." He then asks, "How is this to be reconciled, not only to our sensations, but to our settled musical notions?" Now allowing his first assertion to be decidedly correct to every sensitive and feeling mind, "that the singing of birds is no where so delightful as in the *woods and fields*, and that "in a *cage*, on the contrary, their voices are intolerably shrill and *discordant*," I think we shall have a clue to the solution of the question at once, and may reply, that independent of the laws of acoustics, which regulate the vibrations and pulses of the air, (see Young on Sounds, page 46) the obvious tendency of the mind, which, upon a serene day, when away from the "busy hum of men," and moving among the most artless and interesting beauty of nature, lightened and relieved from care, is to magnify *unconsciously* all one's pleasures, and to banish far away that critical spirit which, on other occasions, officiously but justly interferes to promote comparisons, and to search into causes. I might bring a variety of instances to illustrate this fact, but it is rendered almost unnecessary by the implied opinion which "Speculator" seems to entertain, that these things are wholly or "partly the effect of association," which is further confirmed when he mentions that the wild notes of these little songsters have "cast as many soft and noble hints into the soul, as the band of the Philharmonic Society, though when I have *abstracted* myself from the emotion, I was forced to admit the sounds to be most of them inappreciable, and according to the laws of musical science, *discordant*."

How greatly the power of association acts upon the mind at times every one must have felt whose feelings are not blunted and rendered obtuse by a commerce with the world. I shall never forget the effect that was produced by a few simple notes from the bugle of some regiment, which struck suddenly upon my ear during a solitary walk over a heath one summer evening. Every thing was calm and serene—the sheep were grazing peacefully around me, as I wandered on, buried in thoughts of the past, and dreamy conjectures for the future, when the soft, mellow, and rich tones of the bugle stole upon me from the distance, like some "aerial music," producing such a delightful thrilling sensation, and seeming to speak peace to my contending thoughts, that I lis-

tened with eager attention to every note which the wind wafted, with "swelling" and "dying" falls to my charmed ear, until gradually receding, it seemed to fade away. I can account for this in no other way than by supposing a chord of sympathy had been struck which vibrated so powerfully, and caused such strong emotions, such indeed as no *cultivated* music could possibly have caused. Had this been heard in a theatre or concert room, unaccompanied by adjunct circumstances, I should most probably have been disgusted with it. Such I conceive may be the effect of the music of the "winged choristers," for although separately considered, some of their notes are absolutely "discordant and inappreciable," yet when united, and *in the open air*, which has the effect of mellowing and softening all sounds that are not like the thunder of heaven, or the roar of artillery, overpowering and unmusical—when heard in this manner they may mingle like the notes of the organ, which are composed of various intervals upon each note, and which, from some unknown law in acoustics, contribute to form an harmonious effect. Having thus briefly endeavoured to shew that *association* is the chief cause of our pleasure on hearing these little vocalists, I may be permitted to remark upon the second part of Speculator's Letter, wherein he says, "I think there is an analogy between the singing of birds and the inflexions of speech." Will he allow me to differ with him on this point, and explain my reasons. There is certainly a *slight degree* of similitude, but it consists merely in this, that they are both a *species* of vocal sound; but further, I should contend the analogy cannot be made out, inasmuch as from his own admission, "In the latter (speech) we do unquestionably, up to a certain degree, recognize the operation of melody according to the diatonic and chromatic scales;" while, on the other hand, it is plain that the warbling of birds is a wild and natural instinct, not to be confined within the limits of rule or controuled by the laws of science. It is not to the *mere notes* of the birds that we are to attribute the effect their artless warblings have upon us, but it is to the freedom and innocence of the song—the light, pleasing, and unfettered appearance of these gratuitous musicians, together with the lurking wish (which I must confess I have often felt upon listening to them), that we were as free from thralldom and care as themselves.

Far otherwise however is it with the inflexions of speech,* which, in the instances "Speculator" produces of Mrs. Siddons, Young, and Kean, militate, I think, entirely against his above-mentioned analogy. Cultivated minds, in our civilized and enlightened days, expect from the professors of the histrionic art a *refined elocution*, which, although it ought generally to *imitate* natural emotions, is nevertheless subject to certain laws of study and stage effect, and must to a certain degree be confined within the limits of natural modulation. Nothing for instance can be so wearying and tormenting an outrage upon the ear, as to sit a whole evening and listen to Kean's outrageous transitions in scenes of passion, &c. it is indeed "*un-melodious melody*," as Speculator calls it, and has not the remotest foundation in nature, unless indeed the savage Indian may be considered the original of this prototype. In listening to the inflexions of speech, particularly on the stage, far different are our feelings and ideas to those produced by the singing of birds. We know that the actor before us is a being like ourselves, representing characters in history or fiction, of a similar nature to those we see every day in private life. We feel that he ought to study to do away all his defects before he presumes to come and solicit the patronage of the public; and if in the delivery of his part any disagreeable pronunciation, or distortion of language should appear, that is *not* consonant with the situation he ought to represent, immediately the mind condemns and reject the "discordant sounds;" criticism is on the alert in every man's mind who sits in a theatre. Party, friendship, rivalry, prejudice, and many other shackling feelings prevent that *entire* freedom of mind which we enjoy when "alone," as it were "with nature." We are cabined and confined perhaps in an overflowing house—we *have paid our money*, and if not sufficiently amused, grow discontented and uneasy, besides which the stretch of attention we are obliged to bestow, at the close of the day, when most of us require *rest*; all these things I think

* Upon this subject it may be not impertinent to notice the variety, in the tones or inflexions, observable in the natives of different countries. In many parts of Scotland the inhabitants uniformly *drop* their voices upon coming to the conclusion of a sentence; while the people in the county of Westmeath, in Ireland, as constantly raise theirs to a ludicrous pitch, beginning at one of the lowest notes, they gradually rise by a sort of scale of quarter tones to the highest note in their voices.

completely prevent the analogy your Correspondent would infer.

It appears to me that there are no "contradictions to our general sense and general science" in these effects, as the concluding sentence of Speculator's Letter asserts; and I submit these imperfect observations to his notice, under the impression which most writers entertain, that they are right; at the same time I agree with him that the subject is curious, and might not unprofitably engage the attention of an abler reasoner than,

Sir, your's, &c.

FREDERICK.

GRAN GUSTO.

TO THE EDITOR.

SIR,

IT has sometimes been enquired whether the term "*Gran gusto*" be or be not equivalent to "the great style" in English; and the question appears to me to afford matter for consideration and for illustration; I shall therefore attempt to set down the suggestions of my mind upon this matter.

I myself imagine that there is a difference—a difference founded, as almost all the distinctions of Italian and English singing are founded—on constitutional and national circumstances, connected with the sentiments and manners of the two countries. The English fix their *beau ideal* of grandeur in the church—the Italians in the theatre, and hence the principal shades of distinction. Out of this fact arises also the differences that are rather technical than philosophical.

I have in vain ransacked my memory and my musical library to find an English song, from an English opera, in the legitimate *Gran gusto*, which, as I take it, requires depth and transition of passion. Our dramatic composers for the stage will probably think I use them very hardly, when I say I cannot find a solitary

instance that comes up to my notions of the *Gran gusto*, as displayed by the Italians; but so it is nevertheless, and I must be content to abide their wrath. Handel's well-known air from Jephtha, "*Deeper and deeper still*" does come up to the mark. "*In sweetest harmony*," "*My father, ah, methinks I see*," (from Hercules), "*Ye sacred priests*," (Jephtha) and "*Thy rebuke*," from *The Messiah*, are all equally fine examples. The Italians however have a totally different manner of executing Handel to ours—and as usual they claim the pre-eminence, though the words are English, the music written in this country, and the traditional mode of singing it handed down to us from the composer himself. Nevertheless Italians contend we are as much in the dark in respect to singing Handel as Rossini. "O," said an Italian prima donna not long since to me, "if you could but hear how we sing Handel in Italy!" Upon this point however I have a little of John Bull's obstinacy. It will be exceedingly difficult to convince me that all our advantages have been thrown away upon us. Yet I must own it militates somewhat against my theory, that Mara, a foreigner, should surpass all the English that ever attempted Handel. But her style, be it remembered, was ours; and even Catalani, in "*Comfort ye my people*," has yielded to our prejudices and adopted our chaste manner.

What then, to return to the question, is the distinction between the *Gran gusto* and the great style? Simply, I conceive, that the Italians require more vehemence in the expression than the English. We look upon this degree as extravagant—they feel it to be a part of their manner both of thought and of action. What to us appears theatrical and overstrained, is to them merely national, for such is their every day conversational manner of exemplifying thought by action. The English, on the contrary, study to subdue their feelings, and chasten and repress every exterior symptom of the workings of the soul. Passion, high passion, is the life and soul of Italian singing, and consequently of the *Gran gusto*. An Italian woman never employs a moment in considering what her auditors will think of her. She delivers herself up wholly, solely, and entirely to the rising emotions, while the technical means she has acquired by long practice upon a certain and regular system of progression, minister to her feelings with a facility and an accuracy so mechanically formed by

habit that they cannot be disturbed. On the contrary, I am very apt to believe that the first consideration of an English woman is the reserve which her auditors may think necessary to the delicacy of the English character. This consideration disturbs and divides, if it does not annihilate, her sensibility. She dares not indulge in "the noble rage" which art demands in order to enable us to move the affections of others. The same hesitation attends the appliance of the voice. Her tone being formed upon no precise, no determinate, absolute system, she has to consider whether it is too much from her head, or too much in her throat, and to remember that her mouth must not be rounded, and that she ought to take breath in this place and not in that, and a thousand other such nice considerations, which are fatal to fine feeling. An Italian is spared all this by being kept for months and years upon scales and passages till the execution is *fixed* unalterably, and if she be well taught, rightly fixed.

It is not, Sir, to the mind alone that the *Gran gusto* belongs. Technical power has a vast deal to do with it. A note a little more or less prolonged, a little more or less attenuated, or given with a little more or less force, makes all the difference between an ordinary and a magnificent effect. These matters do not solely depend upon the judgment; they depend scarcely less upon physical force and systematic attainment.

The elements of the great style have been so well described in your pages that I need not enumerate them here. The capital difference between it and the *Gran gusto* of the Italian, is, that the latter, according to English notions, is essentially dramatic, consequently more vivid in the expression of passion, and less rigid in regard to the means. I suspect, moreover, that the moment we become sufficiently acquainted with Italian feeling and manner to enter into their representation, English singing appears to us cold, unmeaning, and spiritless. The change is not so much in art as in manners. The same principle will account for the reception of the florid style.

MEDIATOR.

TO THE EDITOR.

SIR,

I THINK you and your Correspondents are often a little hard upon singers for the want of variety in their songs. There can be no doubt but you have considered the necessities of a singer's public life, but I venture to question whether they have been sufficiently considered, and as indiscriminate or unjust censure is the last thing I should expect from one who must think so much about the subject, I am the more surprized. I admit that amateurs are sometimes more extensively read in musical authors in general perhaps than public singers. Where the former err is for want of estimating the accurate—the particular—the detailed knowledge and practice indispensable to professional people. This it is that makes the one seem learned and industrious, the other uninformed (comparatively) and idle. The fact may turn out upon examination to be much otherwise.

Amateurs are attracted towards art by an inclination often amounting to enthusiasm, if accompanied with the praise of tolerably successful performance from partial friendship, or the moderate knowledge which the million of auditors possess: they skim over the surface of things. If gifted with a tolerably tenacious memory, they very soon acquaint themselves by playing, or by hearing or conversation, with the names and perhaps the melodies or parts of a considerable proportion of all that has been fashionable for a series of years, or is in present vogue. One season in London—an attendance at one or two grand provincial meetings, or the inspection of a number of concert bills, gives them the clue to these titles, and to the prominent beauties of these things. Hence though in reality their knowledge amounts to very little that is substantial, it appears to amount to a great deal. They imagine much more, and consider that if their acquaintance with favourite recitatives, songs, duets, and concerted pieces is so wide, what must or ought to be the knowledge of a public singer, whose business it is to study nothing but music?

Ah, Sir, therein lies the very whole and sole difference! See how much seven years will accumulate for an amateur in this way! But what can a professor do in the same period.

I am very much misinformed, if in the education necessary to reach eminence a public singer can employ less than three hours a day for three or four years in the practice of solfeggi, during which period, almost as much time must be given up to the practice of the piano forte, and this merely confers the power of accompaniment and some knowledge of harmony. Italian must also in a degree be mastered. This portion of study is quite sufficient to occupy as much mind as can constantly and unremittingly be devoted to solid serious acquisition. Yet how much more remains to be done? Amateurs are perfectly unconscious of the time, labour, fatigue, and perseverance it costs to obtain even the rudiments of skilful *professional* execution. I say they are perfectly unconscious of the patience to be exercised to make such acquirement, because their scheme of instruction proceeds upon totally different principles. Masters know, that there is not one amateur pupil in five hundred who would consent to undergo the drudgery necessary to begin, merely to begin, the advancement of a professional student, and therefore adapting their method of tuition to what is generally required, they content themselves with doing what they perceive their scholar will attempt and perhaps attain, and what will be insofar creditable to themselves; but to train an amateur like a professor—Bah!

When the professional pupil first begins to learn a song—which is not till the difficulties of execution are somewhat overcome and fixed, and till some knowledge of reading music is attained—this song is studied and practised with the same earnestness that the solfeggi have been laboured. Every passage is tried over and over till the whole song is mastered. At first it takes weeks to get up one tolerably, and thus time glides away. Even when the professional career begins, so much is given to practice, rehearsals, and the various *business* rising out of first engagements, that little is left either of time or power for voluntary study. What *must* be done is to be learned, and this is almost enough. All even that the amateur knows must be in a state of preparation, must be got up, or woe to the singer at a country meeting or a series of London concerts. What the singer does is commanded either positively or by implication—for if not positively commanded, the novelties of the day must be acquired and given. It takes a long succession of concerts to make the public,

the whole public, acquainted with even one air. Then comes the pleasure people have in hearing what is associated with their recollections—and lastly the fact, that it is only in but very few things a singer can shew his utmost skill. In what can Braham shine so much as in *Deeper and deeper still*? What can Vaughan do like *Alexis or the Soldier's Dream*? What can Mrs. Salmon find like *From mighty kings*? What Miss Stephens like *Auld Robin Gray*? Now, Sir, singers like *always* to shine, and generally to do their very best. How much music must be waded through before any thing like these can be found? How much time—valuable time to those who teach at half a guinea or a guinea a lesson—must be lost to no purpose?

If they take direction from the fashion, fashion very soon makes the thing selected common—yet they must follow the fashion. If they do not follow the fashion, they must sing superlatively well, or hit upon some extraordinary composition to render their choice popular; and when they have so done, they draw themselves into the very repetition of which you and your Correspondents so bitterly complain, because every one desires to hear that to which they have given eclat. But the fact is, they must follow the fashion, and therefore they do. This word fashion, Sir, comprehends also custom. It is the fashion, or the custom of the ancient concert, to repeat certain airs of Purcell, Jomelli, Handel, Gluck, &c. &c. and no others. It is the fashion in the winter concerts and oratorios to repeat many of the same things, with some novelties of the time. Thus we have had Rossini and Weber from the opera-house and the theatres. These high authorities give the tone (or the ton) to all other places of musical resort—benefit and private concerts, and provincial meetings; and here, Sir, is the primary cause and centre of the censure so liberally poured forth against the professional singer. Only then let yourself and your Correspondents do me the favour to consider the calls upon the time and need of a public singer, who from February to August has probably some inevitable engagement either to hear or be heard six nights out of seven, which prevents all chance of repose till hours after midnight—consider rehearsals, teaching, interviews and correspondence, with certain indispensable attentions to family, friendship, or connection—consider all these things, and the wear and tear of mind and body incident to all these things

—and then write down an enumeration of the different pieces performed, and I suspect you will not be so eager in future to condemn the idleness of the professor.

The fact I believe to be, that this last point is not so deeply regarded by amateurs as it deserves to be. A friend of mine was in the habit of singing almost nightly with two ladies, either at home or abroad, and at length he complained that they had no variety. The next evening they met, one of the ladies archly presented him with a list of eighty-one duets and trios which they were in the constant habit of singing together. Yet they lacked diversity! The truth was, that they met too often. So it is with the amateur and the professional singer. The amateur is a very frequent attendant at concerts. But as it is estimated in theatres, that there is a fresh audience every third night, so the concert-singer may and does calculate upon that change of auditors which escapes the constant attendant. This perhaps does not apply to the ancient concert, but it does to all single concerts, public or private. Neither does it apply to provincial meetings. But then, Sir, only reflect upon the quantity and kind of provision indispensable to six or seven concerts. Sixty pieces are done during the nights, and twice sixty pieces during the mornings. Where is such a mass of composition, insisting, remember always, upon fine selections, to be found for a change? Nothing, Sir, but engaging new composers to write new music, can effectuate what amateurs appear to desire. And then would the art or the ear be advantaged? He would be a hardy man who would maintain the affirmative. Of the multitude of songs produced, how few, how very very few, live even for a second season!

Yet, Sir, pray let me be understood. I am as tired of *Che farò senz' Euridice*—of *Alexis*, and *Deeper and deeper still*—of *Una voce*, and *Di tanti palpiti*, as any of your readers can possibly be, and I do as heartily protest against the nerveless apathy of those who repeat them, beautiful though they be, *usque ad nauseam*. But I would observe, that it is not upon variety but upon power, in the full and comprehensive sense of the word, that the reputation of a singer subsists; and although variety be one of the attributes of power, it is not so important as those which are combined in the other requisites that preserve and establish a professor's reception. Hence it is less attended to—less certainly

than it ought to be ; but the wonder is also the less. A singer ought not, with a due regard to self, to put any thing so momentous to the hazard, as may be risked by the adoption of an inferior though a good song. On the other hand, what stuff have we seen supported by the art of the singer—*Is there a heart that never loved*, and *The bewilder'd maid*, to wit ; to say nothing of *Mary of Castle Cary*, and airs with variations.

There is then in this a medium as in all things, and perhaps the just estimation of standard excellence, as well as the judicious introduction of deserving novelty, depends upon the stedfast conduct of our great and established concerts—upon this adherence to the classical authorities of music—while the novelties are the properties of the occasional performances. Thus the one, like the House of Lords in our constitution, guards us against the dangers of innovation, while the other, like our House of Commons, is affected and moved by the improvements of the time.

In defending the artists I have defended a class who themselves perhaps ought never to enter the arena of such contests, but to trust to time and their own energies for justification. Canova, whose talents, virtues, and success alike entitle him to be set up as a model to professional people, is described by the author of his life, never to have answered verbally to any criticism made upon his works. He however pondered the remark, and to use the language of his letters, “replied by his chisel.” That is, if the observation was worth treasuring, he shewed in some subsequent work that it had not been thrown away upon him. If on the contrary, it was insignificant to his art, he disregarded it. The philosophical temper requisite to such a line of conduct is not often given by nature or easily acquired, but it is the happiest both for art and the artist. Here then I conclude—content if I shall have neutralized in the minds of any of the too susceptible family of genius, any of the little asperities of criticism which are apt to lie and fester there—still more so should any of them, from what I have said, be led nearer to that felicitous medium, that narrow channel surrounded by quicksands, which I presume it to be your aim, Sir, and that of your Correspondents, to lay down and buoy out, by those censures which I have endeavoured to disarm of some of their force, upon the true English principle—of

AUDI ALTERAM PARTEM.

August 1, 1825.

London, August 1st, 1825.

TO THE EDITOR.

SIR,

I CANNOT refrain from addressing you, although totally unused to this species of correspondence, upon that part of your article "On the State of Music in London," in the last Number of the Quarterly Review, which relates to Weber and his compositions. The paragraph I wish particularly to allude to is the following, at page 197 :—" If we had before believed that the music of *Der Freischütz* was purely dramatic, and with the exception of the overture, depended on its connection with the mystical structure of the opera for effect, we were more than ever convinced of the justness of such a judgment from the result of Mr. Hawes's concert. *Nearly all that was not irresistibly ridiculous, was supremely dull!!*" Can any thing more forcibly illustrate the unjustness, nay the *cruelty* (I speak feelingly on this subject, Mr. Editor,) of performing music expressly written for the stage, at a concert, totally detached from its story—severing, as it were, the soul of the music from the body, and thus rendering it liable to such a critique as the above. The foregoing extract (and more before it), which, if not intended for absolute condemnation, is at least "*damning with faint praise*," I consider as its greatest possible panegyric. It proves the composer to have entered so thoroughly, heart and mind, into the spirit of the subject, as to have completely identified the two ; so much so, that either without the other is comparatively nothing. The music (and *such* music) appears to have flowed spontaneously as the story unfolded. M. Von Weber, as far as we know him, is purely a *dramatic composer*, and as *such* ranks (in my estimation as an artist), second to few, if any, that have preceded him. It will be time enough to judge of him as an instrumental, or even as a chamber or concert vocal composer, when he shall have presented us with a grand symphony for instruments, or a grand scena for the voice *detached from, and independent of any dramatic work*, or at least of any dramatic work so strikingly characteristic as those we are already acquainted

with. The difference between Weber and the generality of modern dramatic composers is, that he writes to his story *only*, and *that* so intently, that the music cannot with safety, or at least with propriety or justice, in a critical point of view, be separated from it; while others, on the contrary, turn all their attention to general effect, their first and indeed almost only aim being to hit upon a pretty melody that shall please the public, and be sung here or there, or every where, and with equal effect. Nay not unfrequently is the music composed first, and adapted (as well as may be) to words afterwards: something similar to the anecdote we have of Rossini (page 37 of his Life), where his indolence leading him to write two duets to the same words, he immediately afterwards converts one of them *into a trio*, in the words of which it is not unlikely the sentiment (if they had any sentiment at all) was as different as possible. The contrary of this system, as I have already observed, forms, in my opinion, Weber's greatest eulogy, and leads me to repeat, that it is unfair, that it is unjust to perform such operas at a concert in the first place, and more particularly so to form and write a critical opinion and judgment on the merits of the music *so performed* in the second.

I remain, Sir, your's, &c.

AN ADMIRER OF CONSISTENCY.

Our Correspondent will admit, we trust, if he will take the trouble to turn to volume 6, page 381 *et seq.* that we have been at least as anxious as himself to do justice to the merits of M. Von Weber. His sentiments indeed are almost a transcript of our own. For the rest, there is hardly a shade of difference in opinion between us. He will easily apprehend why we have omitted the P.S. of his letter, and we assure him we have not the slightest acquaintance with the persons to whom he alludes, and were influenced only by the wish to do justice to merit. The manner, we could defend were it necessary. At the same time we are much obliged by his comments.—THE EDITOR.

PRIVATE CONCERTS.

IN our sketch of the State of Music in London during the present season, we postponed the full consideration of this subject on account of the many important points which it appeared to involve, and from the abundance of the materials which lay before us. But at the close of that article it seemed indispensable to revert to certain particulars of the general case, which bore with so much weight upon the topic we were considering. We now therefore resume the subject with a view to the fuller elucidation of those points upon which we before only touched, in order to avoid the supposition that this great and increasing branch of musical enjoyment had escaped us either in its rise, progress, or effects.

The importance of private concerts arises perhaps from the fact, which every day's observation confirms, that the interest people take in music depends almost wholly upon the knowledge they have of the science, and upon their devotion to the practice. The mere pleasure which proceeds from attending concerts would never afford a sufficient motive to the hearer (*"auditor tantum"*) to support such extensive public undertakings of the kind as those to which we are now accustomed, much less would this simple gratification suffice for the diffusion of the progress of the art.—These circumstances, upon which art depends for its advancement, are completely connected with the individual interest excited by engagement in its exercise. This individual interest is divided and subdivided into many branches, from those who come to a concert as guests, to those who actually sustain a part in the performance. These again have their relations, friends, instructors, and coadjutors. Another class of persons interested in private concerts are those who give fashionable parties, and who engage the assistance of eminent professors. All these ties connect the individual more or less with music and musical circles, and they are the occasion of the thousand agitations which form the entire business or amusement of many, and occupy some portion of the thoughts and engagements of most.

The cultivation of music, *up to a certain point*, is universal amongst the higher classes—in almost all below that rank it is not less universal—by many of the middle order it is carried far beyond that point. The absurd fashion of regarding every object with indifference, begun by indolence and incapacity and indulged and fostered by the non-resisting principle of polished society, is fatal to the sensibility through which alone music is felt. Hence a stop is put to that career of excellence the higher classes would certainly attain, had they the spirit to pursue the delightful course presented to their choice, and which others with not half their advantages enjoy, from the mere force of that intellect, and the mere energy of those feelings which are given to the former, only to be dissipated in lassitude the most disgusting. But from this diverse choice of the manner of passing time, arises the distinction which subsists between the private music of the higher and middle classes. It is we believe almost a maxim amongst most of the former never to do any thing “like an artist.” Thus they seldom do any thing well. With the latter the theory is reversed. They endeavour to approach as nearly as their opportunities will permit to professional excellence. They omit no occasion of study, nor any thing that industry can effect—we of course speak of those who really make music their chosen pursuit*—they attend public concerts—they practice and emulate what they hear—they court the society of eminent artists—they make art the theme of their conversation—and finally, they exercise their natural and acquired talents for their own solace, for the delight of their families, for the pleasure of their friends. In but too many of the drawing-rooms of persons of rank and fashion on the contrary, the younger branches sit listlessly down to an instrument, execute so carelessly, or sing so wretchedly, as to afford no other gratification to the hearers than that of ridiculing the unfortunate Miss, whom not even the con-

* We cannot forbear from straying beyond our province to assist those who have endeavoured to inculcate the effects of making some one study a serious occupation, upon human happiness. We well know how hacknied the recommendation has become, but notwithstanding, there never was such urgent occasion for its enforcement as now, when fashion patronizes the most heartless indifference, and when increasing wealth devotes every day more victims to fashion. Parents! consider well how much depends upon a firm independent tone of thinking and of action, in the various chances of life, to which ALL are sure to be subjected, and learn to estimate justly those habits of attention and interest which confer the strength of mind so valuable to all!

sciousness of what she is exposed to can rouse from the indifference to which she is trained. Let not this be thought an envious or exaggerated portraiture. It is strictly true in the million of instances. There are a few and but a few very illustrious exceptions. The Duchess of Hamilton, for instance, is amongst the finest singers in the country, whether amateur or professional, and Her Grace is not less highly accomplished in language and literature. The daughters of Lord Ravensworth, the Hon. Misses Liddel, we have also heard most highly extolled, and there are some others we could name. These are however but the exceptions—the rule is the contrary. Thus a regular amateur concert, amongst persons of rank, is a thing almost unknown. Their musical parties are made up like those which are public, of professional talent, and are public in point of fact, in every thing but the inferiority of the performance and the access of an invited instead of a promiscuous audience. Hence the listlessness with which every thing passes. The music, the ostensible cause of the assembly, is wearisome to the last possible degree to the spectators, for auditors they cannot be called. Even the little silence which is kept is insufferably irksome to them—the confinement still more so. The donor looks to find his reward, not in the pleasure his friends receive from the music, but in the commendation which attends the large cost and the extended number of his party—the size and magnificence of his rooms, the supper, the power to purchase the presence of the Pasta, or to concentrate “all the talent,” and lastly, the paragraph in the Morning Paper.

If we descend a single step in society, how marked is the difference. Here we find a private concert composed of amateurs entirely, or of amateurs assisted by one or more professors. And if the character of the performance be not so high as that of the concerts we have just described, the effect—the pleasurable effect, is generally far greater. The guests are only so many as can be seated—they are selected from those who are most likely to enter into and enjoy the treat designed for them—they are connected by kindred, friendship or acquaintance with those who assist—they are more or less acquainted with music—they *listen, they compare, they estimate, they use their faculties, and surrender themselves up to their feelings.* Thus it is that music becomes the vehicle of happiness—thus it is that its pleasures, though concentrated, are

not confined to one point of time, and give employment to leisure and interest to labour during those hours when the mind and the powers are training to this last and highest employment.

The love of music, if not the only cause, is the only permanent cause that can attract the great to public concerts. This operates on but few. Nevertheless the fashionable world must be amused, and they catch eagerly at novelty. Hence we see the support given to such concerts as those of Rossini last year, at Almack's, where the admission was *said* to be regulated by lady patronesses.* Had such been the case, it would have been in point of fact a party nominated by six ladies of fashion, but paid for by the guests themselves. This exclusive spirit however is perhaps the strongest impulse to private concerts. The equality of a public room instantly sinks those who affect supremacy to the common level. Were it not for the distinction which the boxes bestow, the Opera would not continue three years. Distinction is the essence of rank and wealth. Without it, rank and wealth confer little superiority that the mind enjoys. Herein lies the difference between the King's theatre and the concert rooms. The Hanover-square room has no distinction but for Royalty and the Directors. The Antient Concert has indeed its test—the approbation of the Noble Directors. This however goes but a little way, and accordingly the list of subscribers includes but few names of the very highest fashion. The Argyll-rooms have a few boxes, but there also, there is too near an approximation.

In our previous article we have enumerated other causes in the modes and manners of people of fashion, which have a direct tendency to increase private concerts amongst the higher orders.—Not the least of them is the distinction which so fearless an expence confers upon the donor. To vie with each other in this respect has always been a primary object in fashionable life, and now that opulence is so distributed by commerce, the contrast is even more general, for here affluence can emulate if not surpass rank. The notion of patronage, and of patronage extended to the

* It was however not so regulated, because more money was to be got by infringing the rule. It was kept strictly enough for one night, which was sufficient to lull the spirit of exclusion into the belief of its own absolute dominion. No sooner however was this effectuated than the canon was relaxed, and at the second there were a great many people whom "nobody knew."

fine arts, comes into play ; and this is a most flattering idea, both to opulence and title, since the world of literature and taste has long since decided that this is one of the most valued privileges wealth and title enjoy, and one of the most useful springs for such an employment of their powers. All these are the persuasives to private concerts among the great, which have made them so frequent, and which will probably keep them in no less vogue, while public music will find its support from the more numerous but less exalted classes of the community.

Amateur concerts of such a kind as are here described are necessarily most frequent in the provinces, for there the lovers of music are thrown upon their own resources, while the custom which has grown out of the necessity for the exertion of talent has familiarized the possessors to its display, and rendered it a cause of high gratification. London indeed has many of a similar kind, but in the metropolis only are to be found private concerts by public professors engaged at the charge of the donor. And if from the circumstance of this being the prevalent mode among the opulent, they who are ambitious to be thought fashionable are deterred from giving amateur concerts—if amateurs are reluctant to meet a competition with professional excellence, it nevertheless happens that all these diversities do occur in London. And should public concerts ever so sink in the estimation of the leaders of ton,* as seems to be just approaching, that they are understood to be no longer objects with the great world, private performances will become more necessary, for there is no class to whom amusement, and various amusement, is so indispensable. Then will arise the consideration between expence and exertion of talent. Upon so curious a speculation we dare not venture to hazard a conjecture. We shall content ourselves with the consideration of the actual appearances of things. Never were private concerts so numerous as last year—never, generally speaking,

* The concerts for the Royal Academy will probably give a new turn to the matter in the ensuing season. The lead which the supporters of that institution possess, and the real interest they take in the establishment of this national school, from a sincere and thorough conviction of its advantages, will probably enable and prompt them to enlist the world of fashion in their support. Their success then is of much more moment to music than appears upon the surface. At present the Ancient Concert is the only tie that connects the nobility of the land with public performances.

upon so good, so costly a scale. We have now laying before us a succession of concert schemes, more numerous and full than we could have believed. We know that certain public singers have had engagements thrice a week from February to July. Madame Pasta, we have already mentioned, was engaged almost nightly; and Sir George Smart must have scarcely had time for food and sleep. To what gradation of society they descend we shall not presume to define, but they ascend to the Royal Palace; and there have been as fine performances in the houses of London Merchants, as in the state rooms of Marlborough, Apsley, and Devonshire Houses. We proceed to enforce our statement by particulars.

HIS MAJESTY'S CONCERT, CARLTON PALACE,

Wednesday, June 15, 1825.

PRIMA PARTE.

- QUINTETTO—"Sento Oh Dio." (Cosi fan tutte.) *Mozart.*
 TERZETTO—"Giovinetto Cavalier." (Il Crociato.) *Meyerbeer.*
 DUETTO—"Per Piacere." (Il Turco in Italia.) *Rossini.*
 ROMANZA—"Notte tremenda." (Teobaldo e Isolina.) *Morlacchi.*
 TERZETTO—"Qual silenzio." *Attwood.*
 ROMANCE—"Ca m'est egal." *Jarolin.*
 FINALE—Atto 1, Il Tancredi. *Rossini.*

SECONDA PARTE.

- QUINTETTO—"Oh Guardate che accidente." (Il Turco in Italia.) *Rossini.*
 (This was Encored by command of his Majesty.)
 DUETTO—"La dolce immagine." (Teobaldo e Isolina.) *Morlacchi.*
 DUETTO—"Ah se puoi." (Mose in Egitto.) *Rossini.*
 BARCAROLE—"La notte ze bella." *Perrucchini.*
 SPANISH AIR. *Garcia.*
 DUETTO—"Questo acciario." (Teobaldo e Isolina.) *Morlacchi.*
 PREGHIERA. (Mose in Egitto.) *Rossini.*
 FINALE—"Buona sera." (Il Barbiere di Seviglia.) *Rossini.*

PERFORMERS.

Sir George Smart, Messrs. Attwood and Scappa, presided alternately at the Piano Forte.

Madame Caradori, Mademoiselle Garcia.

Signors Velluti, Garcia, Curioni, Begrez, Remorini, Crivelli, De Begnis.
 Labarre, harp; Nicholson, flute; Lindley, violoncello;
 Dragonetti, double bass; Kramer (Master of his Majesty's Band), clarionet.

PRINCE LEOPOLD'S CONCERT, MARLBOROUGH HOUSE,
Thursday, June 2d, 1825.

PART FIRST.

TRIO—"Proteggi." Signora Caradori, Mademoiselle Garcia, and Signor Garcia. *Mozart.*

DUETTO—"Ricciardo che veggo." Signora Caradori and Signor Curioni. *Rossini.*

ARIA. *Garcia.*

QUARTETTO—Del Crociato. Madame Pasta, Signora Caradori, Mademoiselle Garcia, and Signor Curioni. *Meyerbeer.*

DUETTO—"Parlar, spiegar." Signors Curioni and Remorini. *Rossini.*

FINALE, Il Barbiere di Seviglia. *Rossini.*

PART SECOND.

TRIO—"Con rispetto." Signors Curioni, Garcia, and Remorini. *Mosca.*

ARIA. *Zingarelli.*

DUETTO—"Ah vieni." Signors Curioni and Garcia. *Rossini.*

DUETTO—"E ben a te fevisci." Madame Pasta and Mademoiselle Garcia. *Rossini.*

QUARTETTO—De Nina. Madame Pasta, Signora Caradori, Signors Garcia and Remorini. *Paistello.*

TERZETTO—"Incerta l'anima." Madame Pasta, Signora Garcia and Remorini. *Rossini.*

CORO, L'Asia in Faville. (Tutti.) *Rossini.*

THE DUKE OF DEVONSHIRE'S FIRST CONCERT,

Friday, May 6, 1825.

PART FIRST.

SONATA DI CORNO.

GLEE—"Since first I saw your face." *Ford.*

DUETTO—"Sull' Aria." (Figaro.) *Mozart.*

GLEE—"When winds breathe soft." *Webbe.*

BANGAROLE—"La notte ze bella." *Perrucchini.*

DUET—"Haste my Nannette." *Travers.*

TRIO—"Oh how dark"—and CHORUS. (Der Freyschutz.) *Weber.*

PART SECOND.

SONATA DI PIANO FORTE.

TRIO—"The flocks shall leave the mountains." *Handel.*

GLEE—"The red rose." *W. Knyvett.*

ROMANZA—"Notte tremenda." *Morlacchi.*

DUET—"Fair Aurora." (Artaxerxes.) *Arne.*

GLEE—"In peace love tunes." *Altwood.*

The JAGER CHORUS. (Der Freyshutz.) *Weber.*

PERFORMERS.

Miss Stephens, Miss Paton, Miss Goodall, two King's Chapel Boys.

Signor Velluti (the first time he sung in this country).

Messrs. W. Knyvett, Terrail, Vaughan, Hawes, Durusett, Bellamy, J.B.Sale.

Signor Puzzi, corno; piano forte, Mad. Symanowska;

Mr. Lindley, violoncello.

Sir G. Smart presided at the piano forte.

THE DUKE OF DEVONSHIRE'S SECOND CONCERT,

Friday, May 13, 1825.

PART FIRST.

SONATA DI CORNO.

TERZETTO—"O Nume benefico." (La Gazza Ladra.) *Rossini.*DUETTO—"Mille sospiri." (L'Aureliano in Palmira.) *Rossini.*TERZETTINO—"L'usato ardir." (Semiramide.) *Rossini.*ROMANZA—"Notte tremenda." (Teobaldo e Isolina.) *Morlacchi.*FINALE—Semiramide. *Rossini.*

PART SECOND.

SONATA DI PIANO FORTE.

BARGAROLE—"La notte ze bella." *Perruchini.*DUETTO—"Bello immago." (Semiramide.) *Rossini.*ARIA—"Che farò." (Orfeo.) *Gluck.*DUETTO—"Ricciardo che veggo." (Ricciardo e Zoraide.) *Rossini.*QUINTETTO—"Sento Oh Dio." (Cosi fan tutte.) *Mozart.*DUETTO—"Per pietà." (Ginevra in Scozia.) *Mayer.*FINALE—Il Tancredi. *Rossini.*

PERFORMERS.

Madame Pasta, Mademoiselle Garcia, Miss Paton, Signors Velluti, Curioni, Remorini, Begrez, Sapia, Garcia.

Master Litz, piano forte; Signor Puzzi, horn; Monsieur Labarre, harp; Mr. Lindley, violoncello.

Sir George Smart presided at the piano forte.

DUKE OF WELLINGTON'S CONCERT, APSLEY HOUSE,

Thursday, June 9, 1825.

PRIMA PARTE.

TRIO—Mademoiselle Garcia, Signor Curioni, and Signor Remorini. (Del Inganno felice.) *Rossini.*DUETTO—Mademoiselle Garcia and Signor Velluti. (Teobaldo e Isolina.) *Morlacchi.*DUETTO—Sig. Curioni and Sig. Remorini. "Parlar, spiegar." *Rossini.*TRIO—Madame Caradori, Mademoiselle Garcia, and Signor Velluti. (Il Crociato.) *Meyerbeer.*DUETTO—Signor Garcia and Mademoiselle Garcia. "Coradino." (Di Capricci di smiorfiette.) *Rossini.*TRIO—Signor Curioni, Signor Garcia, and Signor Remorini. (Pietro del Paragone.) *Rossini.*FINALE—Otello. *Rossini.*

SECONDA PARTE.

DUETTO—Madame Caradori and Signor Remorini. "Se la vita." (Semiramide.) *Rossini.*DUETTO—Signor Velluti and Signor Curioni. "Vidi un Raggio." (Teobaldo e Isolina.) *Morlacchi.*

QUARTETTO—Madame Caradori, Mademoiselle Garcia, Signor Garcia, and Signor Remorini. (Demetrio e Polibio.) *Rossini*.

ROMANZA—Signor Velluti. (Isolina.) *Morlacchi*.

QUARTETTO—Madame Caradori, Mademoiselle Garcia, Signor Velluti, and Signor Garcia. (Il Crociato.) *Meyerbeer*.

QUARTETTO. (Cenerentola.) *Rossini*.

Signor Scappa presided at the Piano Forte.

MARQUIS OF HERTFORD'S CONCERT.—March 29, 1825.

PART FIRST.

CORO—"Al Bascia." Madame Vestris, Madame Castelli, Signor Begrez, and Signor Remorini. (Il Seraglio.) *Mozart*.

SCENA ED ARIA—"Per i Boschi." Signor Garcia. (Il Franco Arciero, O der Freischutz.) *Weber*.

DUETTO—"Su beviamo." Signori Begrez e De Begnis. (Il Seraglio.) *Mozart*.

CAVATINA—"E se le Nubi." Madame De Begnis. (Il Franco Arciero.) *Weber*.

RONDO—"Quaggiu' in questa val." Signor De Begnis. (Il Franco Arciero.) *Weber*.

DUETTO—"Se la vita." Madame De Begnis e Signor Remorini. (La Semiramide.) *Rossini*.

PART SECOND.

RONDO—"Delle Parainfe." Mesdames De Begnis, Castelli, e Vestris. (Il Franco Arciero.) *Weber*.

TERZETTO—"Via! Scellerati." Signori Begrez, Garcia, e Remorini. (Il Seraglio.) *Mozart*.

DUETTO—"Ebbene ti lascio un momento." Madame Vestris e Signor De Begnis. (Il Seraglio.) *Mozart*.

DUETTO—"Far Calzette." Signor e Madame De Begnis. *Mosca*.

TERZETTO—"Ah! che ascolto." Madame De Begnis, Madame Castelli, e Signor Garcia. (Il Franco Arciero.) *Weber*.

FINALE—Il Seraglio. *Mozart*.

LADY PULTENEY'S.—May 26, 1825.

PART FIRST.

DUETTO—"Di capricj." (Matilde e Coradino.) *Rossini*.

AIR—"Fly away, dove." *Whitaker*.

DUETTO—"Bella immagine." (Semiramide.) *Rossini*.

SONATA DI ARPA. *Labarre*.

DUETTO—"Mille sospiri." (L'Aureliano in Palmira.) *Rossini*.

CAPRICCIO ESPANOL. *Garcia*.

ARIA—"Il mio Ben." (La Nina.) *Paestello*.

QUARTETTO—"Cielo il mio labbro." (Bianca e Faliere.) *Rossini*.

PART SECOND.

TERZETTO—"Dov' e la destra infida." (Rosa Bianca.) *S. Mayer*.

CAVATINA—"Aurora! che sorgerei." (La donna del lago.) *Rossini*.

- TERZETTINO—"L'usato ardir." (Semiramide.) *Rossini.*
 Air, from the Tempest. *Purcell.*
 BOLERO ESPANOL. *Garcia.*
 SONATA DI ARPA: *Labarre.*
 ARIA—"Ombra adorata." (Romeo e Giulietta.) *Zingarelli.*
 TERZETTO—"O Nume benefico." (La Gazza Ladra.) *Rossini.*

PERFORMERS.

Madame Pasta, Mademoiselle Garcia, Miss H. Cawse, Signor Garcia,
 Signor Curioni.
 Harp—Mons. Labarre. At the Piano Forte—Sir G. Smart.

LADY COPLEY.—May 27, 1825.

PART FIRST.

- GLEE—"When Sappho tuned." *Danby.*
 DUETTO—"La ci darem." (Il Don Giovanni.) *Mozart.*
 QUARTETTO—"L'Ape e la serpe spesso." *Spofforth.*
 DUETTO—"Mille sospiri." (L'Aureliano in Palmira.) *Rossini.*
 DUETTO—"Ricciardo che veggo." (Ricciardo e Zoraide.) *Rossini.*
 ROMANZA—"Notte tremenda." (Teobaldo e Isolina.) *Morlacchi.*
 ARIA—"Ombra adorata." (Romeo e Giulietta.) *Zingarelli.*
 FINALE—Il Tancredi. *Rossini.*

PART SECOND.

- QUARTETTO—"Cielo il mio labbro." (Bianca e Faliero.) *Rossini.*
 ARIA—"Che farò." (Orfeo.) *Gluck.*
 QUINTETTO—"Sento oh Dio." (Cosi fan tutti.) *Mozart.*
 CAPRICCIO ESPANOL—St. Anton. *Garcia.*
 DUETTO—"Per pietà." (Ginevra in Scozia.) *Mayer.*
 TERZETTO—"Cruda sorte." (Ricciardo e Zoraide.) *Rossini.*
 FINALE—La clemenza di Tito. *Mozart.*

PERFORMERS.

Madame Pasta, Madame Caradori, Mademoiselle Garcia, Signor Velluti,
 Signor Garcia, Signor Begrez,
 Messrs. Terrail, Vaughan, and J. B. Sale.
 At the Piano Forte—Sir G. Smart.

LORD MACDONALD'S MORNING CONCERT,

(On the occasion of his Daughter's Marriage)

June 20, 1825.

- GLEE—four voices—"Hail, smiling morn." *Spofforth.*
 Bride's-maid Duet and Chorus. (Freyschutz) Miss Stephens and
 Miss Goodall. *Weber.*
 CANTATA—"Alexis." Mr. Vaughan and Mr. Lindley. *Pepusch.*
 DUETTO—"D'un bel uso." Messrs. Phillips e De Begnis. (Il Turco
 in Italia.) *Rossini.*

- GLEE—"The Red Rose." Miss Goodall, Messrs. Terrail, Vaughan, and Phillips. *W. Knyvett.*
- ARIA—"Batti, Batti." Miss Stephens and Mr. Lindley. (Don Giovanni.) *Mozart.*
- ARIA—"Amor perche mi pizzichi." Signor De Begnis. *Rossini.*
- QUARTETTO—"Cielo il mio labbro." Miss Stephens, Miss Goodall, Messrs. Vaughan and Phillips. *Rossini.*
- AIR—Miss Goodall. "Morning around us is beaming." *Wade.*
- ARIA—Signor De Begnis. "Udite! tutt' Udite, (Il Matrimonio segreto.)" *Cimarosa.*
- AIR—Miss Stephens. *Donald.*
- TRIO—Miss Goodall, Messrs. Vaughan and De Begnis. "Ah Taci ingiusto core." (Il Don Giovanni.) *Mozart.*
- FINALE—"The Chough and Crow." Miss Stephens, Messrs. Terrail, and Phillips—and Chorus. *Bishop.*
- Violoncello—Mr. Lindley. At the Piano Forte—Sir G. Smart.

SIR GEORGE WARRENDER'S PARTY.—March 20, 1825.

PART FIRST.

- SONG—(Freyschutz.) *Weber.*
- GLEE—"When winds breathe soft." *Webbe.*
- DUET—(Semiramide.) *Rosini.*
- GLEE—"L'Ape e la serpe spesso."—*Spofforth.*
- SONG—(Spanish.)
- GLEE—"Here in cool grot." *Lord Mornington.*
- DUETTO—*Buffo. Cimarosa.*
- GLEE—"With sigas sweet rose." *Calcott.*
- FINALE, to the first Act of Don Juan. *Mozart.*

PART SECOND.

- GLEE—"A generous friendship." *Webbe.*
- SONG—"Ombra adorata." *Zingarelli.*
- TRIO. *Mozart.*
- TRIO—Spanish.
- GLEE—"When Sappho tun'd." *Danby.*
- TRIO—"Dolce tranquillità." *Pucitta.*
- GLEE and CHORUS—"O come O bella!"

PERFORMERS.

- Madame Caradori, Mademoiselle Garcia, Miss Goodall.
Signor Garcia, Signor De Begnis.
Messrs. W. Knyvett, Terrail, Vaughan, Phillips.
Sir George Smart presided.

CONCERT OF W. BELL, Esq.—Thursday, April 14, 1825.

Così fan tutte. *Mozart.*

PART FIRST.

OVERTURE.

TERZETTO—La mia Dorabella.

PRIVATE CONCERTS.

TERZETTO—E la fede delle femine.

TERZETTO—Una bella serenata.

DUETTO—Ah guarda sorella.

CAVATINA—Vorrei dir.

QUINTETTO—Sento Oh Dio.

DUETTINO—Al fato dan legge.

CORO—Bella vita militar.

QUINTETTO—Di scrivermi.

TERZETTO—Soave sia il vento.

SESTETTO—Alla bella Despinetta.

ARIA—Come scoglio.

ARIA—Non siati ritrosi.

TERZETTO—E voi ridete.

ARIA—Un aura amorosa.

FINALE—Ah che tutta.

SECOND PART.

DUETTO—Prendero quel brunettino.

DUETTO E CORO—Secondate.

DUETTO—Il core vidono.

ARIA—Ardir mai.

RECIT. ED ARIA—Barbara, perche fuggi?

ARIA—Donne mie le fate.

RECIT. ED ARIA—In qual fiero contrasto.

DUETTO—Fra gli amplessi.

CAVATINA—Tutti accusan le donne.

FINALE—Fate presto.

All the Singers were Amateurs, except Miss Goodall. Most of the Band were Amateurs.

JAMES CAZENOVE, Jun. Esq.—*Wednesday, May 4, 1825.*

PART FIRST.

SYMPHONY, C Minor—*Beethoven.*

ARIA—"Un aura amorosa." *Mozart.*

CANTATA—(Eloise and Abeillard.) *Paer.*

SESTETTO AND FINALE—"Cosi fan tutti." *Mozart.*

OVERTURE—Les deux Journees. *Cherubini.*

PART SECOND.

AIR VARIE, Violin Obligato. *Mayseder.*

ARIA—"Ardir mar." *Mozart.*

QUARTETT—"Ave verum." *Mozart.*

DUETTO, Buffo—"Nella casa devi avere." *Generali.*

OVERTURE, D. *B. Romberg.*

PERFORMERS.

Miss Goodall and Mr. Horncastle. The other Singers were Amateurs.
Mr. Mori was Leader. All the rest of the Band Amateurs.
Sir George Smart conducted.

J. H. HEATH, Esq.—*Saturday, January 29, 1825.*

Il Don Giovanni. W. A. Mozart.

ACT FIRST.

OVERTURE.

INTRODUCTION and QUARTETT—"Notte e giorno."

RECIT. ACCOMP. and DUET—"Fuggi crudel."

TRIO—"Ah! chi mi dice mai."

ARIA—"Madamina, il catalogo e questo."

DUET and CHORUS—"Giovinette che fate all'amore."

RECIT. and DUET—"La ci darem."

ARIA—"Ah! fuggi il traditore."

RECIT. and QUARTETT—"Non ti fidar."

RECIT. ACCOMP. and ARIA—"Oh sai chi l'onore."

ARIA—"Fin ch' an dal vino."

RECIT. and ARIA—"Batti, batti."

FINALE—"Presto, presto."

ACT SECOND.

OVERTURE, to *Der Freyschutz. Weber.*

DUET—"Eh via buffone."

TRIO—"Ah tace ingiusto core."

ARIA—"Deh-Vieni."—Violin Obligato.

RECIT. ed ARIA—"Mi tradi."

ARIA—"Il mio tesoro."

ARIA—"Vedrai carino."

RECIT.—"Sestett, Sola, sola."

DUETTO—"Per quelle tue m'anime."

RECIT. and SCENA, in the Cemetery leading to

DUET—"O statua gentilissima."

RECIT. and ARIA—"Non mi dir bel idol mio."

FINALE—"Gia la mensa e preparata."

PERFORMERS.

Miss Goodall, Miss Carew, Signor Begrez.

The other singers were amateurs.

Mr. Mori was leader, many in the band (which was complete with drums) were amateurs.

Sir George Smart conducted.

MRS. HOLMES (Lady of the Sub-Dean of the Chapel Royal)

Tuesday, May 24, 1825.

PART FIRST.

GLEE—"To love I wake." (Double Choir.) *Webbe.*

GLEE—"When Time was entwining."—*Callcott.*

DUET—"Fraught with melodies." (Cantata.) *Weber.*

GLEE—"In the merry month of May." *Cooke.*

AIR—"If in that breast." *Novello.*

DUETTO—"Fuggi crudel." (Il Don Giovanni.) *Mozart.*

AIR—"Fly away dove." *Whittaker.*

CHORUS—"Oh the pleasures of the plains." (Acis and Galatea.) *Handel.*

PART SECOND.

GLEE—"In peace love tunes." *Attwood.*

ARIA—"Deh calma." *Pucitta.*

GLEE—"The red rose." *W. Knyvett.*

DUETTO—"Dunque il mio ben." (Romeo e Giulietta.) *Singarelli.*

MADRIGAL—"What means this strangeness." *Hawes.*

GLEE—"The butterfly's ball." *Sir George Smart.*

GLEE—"Discord, dire sister." *Webbe.*

ROUND—"Come buy my cherries." *Sir J. Stevenson.*

CORONATION ANTHEM. *Handel.*

PERFORMERS.

Miss Goodall, two Misses Cawse, two King's Chapel Boys, Messrs. W. Knyvett, Vaughan, Horncastle, Terrail, Hawes, J. B. Sale, Atkins.

Sir George Smart presided.

Mr. Schultz and two Sons on the Physharmonica and two Spanish Guitars.

MR. ALEWYN.—Monday, May 2, 1825.

PART FIRST.

SINFONIA. *Romberg.*

DUET—The Misses Cawse. "Fraught with Melodies Elysian." (From the cantata, *Natur und Liebe.*) *Weber.*

ARIA (M.S.)—Signor De Begnis. "Per esempio voi vedete," first time of performance in this country. (La Dama Soldata.) *Orlandi.*

DUETTO—Madame Ronzi De Begnis and Signor De Begnis. "Non temer mio bel cadetto." (Il Posto abbandonato.) *Mercadante.*

NEW RONDO BRILLIANT (M.S.) for the Piano Forte—Mr. Schlesinger. *Schlesinger.*

TERZETTO—Madame Ronzi De Begnis, Miss H. Cawse, and Mr. Horncastle. "Cruda sorte." (Ricciardo e Zoraide.) *Rossini.*

Overture to Il Barbiere di Siviglia. *Rossini.*

PART SECOND.

AIR, with Variations, for the Violin—Mr. Mori. *Mayseder.*

AIR—Miss H. Cawse. "Then Nature does her stores unfold." (From the cantata, *Natur und Liebe.*) *Weber.*

DUETTO—Madame Ronzi De Begnis and Signor De Begnis. "Nella casa." (La Pietra di Paragone.) *Generali.*

QUARTETTO—The Misses Cawse, Mr. Horncastle, and Signor De Begnis. "Ave verum." *Mozart.*

QUINTETTO—"Oh guardate che accidente." (Il Turco in Italia.) *Rossini.*

Overture to Der Freyschutz. *Weber.*

Leader, Mr. Mori.—At the Piano Forte, Sir George Smart.

A considerable mass of composition is here presented to the observation, and if there can be any complaint of the want of

variety in the Private Concerts of London, it must rest upon the repetition of the same Italian pieces. These bills embrace almost every species of secular writing. The performers indeed are very much the same, and principally foreigners. But it is no less evident that the English have a share of patronage and employment, though it so happens that at the King's Concert on this occasion the party were Italians.—His Majesty has the English vocalists, particularly those belonging to the Chapel Royal, in turn. The Duke of Devonshire had divided his two concerts equally, intending to make the first English, the second Italian. But Signor Velluti arrived two days only before the first, and his talents, exerted for the first time in England, were too important an acquisition to be passed over. This accounts for the Barcarole and the Romanza which stand in the English scheme. The Duke of Wellington rarely, if ever we believe, engages an English singer. Sir George Warrender has the good taste and the good feeling to use his best endeavours to promote and support the art in England, and through the agency of Englishmen, though without the slightest exclusion of foreign ability.

In the concerts given by those gentlemen, who are amongst the most active directors of the city amateur concerts, we see the genuine love of music stimulating them to the practice as well as the mere enjoyment, and it is no slight praise to amateurs to be able to go through such things as *Così fan tutte* and *Il Don Giovanni* with professional accuracy, and with a near approximation to professional excellence. Yet we may very safely pronounce such to have been the case at Mr. W. Bell's and Mr. Heath's. The concert of Mr. Cazenove was not less excellent, though a miscellaneous selection. Mr. Alewyn's was professional, so far as the singers were concerned, but the band was principally made up of amateurs.

Lord Macdonald's affords a curious instance, the concert forming a part of the festivities on the marriage of his daughter. This accounts for the turn of the selection, which must be admitted to be extremely appropriate.

The bills we have printed present a fair specimen of the nature of the performances at such parties; but they form a very small proportion of the numbers of them. Mrs. Coutts has given more than one musical party, and the splendour of this lady's arrange-

ments are nò where exceeded. She equally supports the foreign and English professor. But we must stop—for were our enumeration to proceed, it would greatly exceed our limits, without further elucidating the subject. We may conclude then by saying, that when the expence, the frequency, and the excellence of private concerts, and the admixture of distinguished amateur with professional performance, are contemplated, no stronger proof can be given of the hold which music has taken on fashion as well as on the estimation of the titled, opulent, and educated classes; and if it be denied that our countrymen feel the art with the enthusiasm of Italians, who postpone more sacred duties to its enjoyment, it must be admitted that it takes its place amongst the most elegant, the most costly, the most preferred, and the most interesting of English amusements.

ASSEMBLAGE OF PIANO-FORTE PLAYERS IN PARIS IN THE SPRING OF 1825.

(FROM A GERMAN PERIODICAL WORK.)

PARIS, —

WHATEVER vanity the French may betray by styling Paris the Capital of the World and of the Fine Arts, it was at least on the present occasion the Capital of Musicians. Scarcely any distinguished German pianist was at this epoch absent from the French metropolis. There were often seen in the same saloon Hummel, Moscheles, Kalkbrenner, Pixis, Schunke, Felix Mendelsohn Bartholdy, and little Liszt, without mentioning the brothers Hertz (who have chosen Paris for their residence), and a great number of French and foreign pianists who wanted little, in respect to facility of execution, to make them rank with these great masters.

Such an assemblage of talent naturally occasioned many concerts, where the curiosity of the Parisians was readily gratified, without prejudice to the honour or the profit of the artist. The professors, as anxious as the public to hear and to admire these

celebrated foreign masters, left the field open for them; and except Tulou, Baillot, Lafont, and Beriot (a young violinist of great talent), no French artist was heard who attracted attention.

For several years the Parisian public may be said not only to have treated Mr. Moscheles as their particular favorite, but even as their adopted son. The several visits made to Paris by this admirable artist had given ample opportunity to all the amateurs and connoisseurs of music to appreciate the brilliancy of his talents, and the solid, rich, and scientific powers with which nature seems to have almost exclusively endowed him for extemporaneous playing. His compositions also are in the highest estimation and favour; and of all the foreign pianists (of Hummel we shall speak hereafter) he carries away the palm in the opinion of the Parisians. As on the present occasion his stay was short, we only had the pleasure of hearing him twice—the first time in the fourth concert spirituel at the Royal Academy of Music, where he played his concerto in E major and an extemporaneous fantasia on favorite airs in the Freyschutz—secondly, at his own benefit concert, when he performed his concerto in E \flat major and a beautiful extemporaneous fantasia, both of which excited enthusiastic applause. He also gave a piece not less striking than extraordinary—we mean his arrangement of the overture to the Freyschutz for three piano fortes and twelve hands, which was executed by himself, Pixis, Schunke, Henry Hertz, Felix Mendelssohn Bartholdy, and Camille Pleyel, with unanimous applause. His arrangement also of the overture to *Les Deux Journées*, for two piano fortes and eight hands, performed by the four gentlemen first named, was received with equal approbation.

Immediately after Mr. Moscheles ranks Mr. Pixis, from Vienna, who has resided here for about two years. During this period he has very rarely played in public, so that all the amateurs had not had an opportunity of hearing him. His performance is exact and brilliant, and his facility in producing splendid effects is astonishing; but he does not excel in the expression of deep feeling. His compositions are chaste, and full of grace and beauty; and a trio which he has lately published is considered as one of the finest productions of this kind which has appeared. In conjunction with Mr. Baillot he gave four musical soirées, with great success, in the rooms of Mr. Pape, the piano-forte maker.

Henry Hertz (the younger) the French like to consider as their countryman, his having been a pupil in the conservatoire, and his long residence in Paris having almost naturalized him. He succeeded in gaining the hearts of the Parisians by his astonishing facility and brilliancy of execution, but his performance is void of sentiment and feeling. Even his compositions, although fashionable, may be considered rather as exercises than pieces calculated to produce a pleasing effect. His brother James has a superior talent for composition; and though his performance is less brilliant and exhibits less facility, it is enlivened by a finer feeling, which all his compositions prove him to possess.

Mr. Schunke stayed only a few months here, and was seldom heard; but his performance was marked with an extraordinary delicacy and facility of touch, which gained him much public applause. We are sorry he left Paris so soon, and without having had sufficient opportunity to make his talents known; for in Paris, where there is so little real feeling for music, and where all is governed by fashion, the artist has need of long and patient perseverance to establish the reputation which he merits.

Few only have had the advantage of enjoying the pleasure produced by the graceful and delightful talents of Mr. Kalkbrenner. He played in no public concerts; and it was only in private parties where the fortunate moment was to be seized for hearing him.—His compositions, especially his Rondo Brillante, Gage d'Amitié, and Septetto, are greatly admired here.

In the same circumstances as with Mr. Kalkbrenner the public found themselves with regard to young Felix Mendelsohn Bartholdy; but all artists and connoisseurs who heard his fine piano forte quartets, in which he took a part in several private parties, are of unanimous opinion that he is deeply founded in his art, and holds forth the finest promise of future excellence. His style as a performer is brilliant and exact, and full of the same energy which his compositions display.

When young Liszt came to Paris, about a year and half ago, he excited unusual notice, and we might even say much enthusiasm. Many were at that time so dazzled by the effects of his premature talents, that they have not even yet properly recovered their sight. The public in general, however, although they cannot but admire the talents of a lad of 13 or 14 years of age, agree that in

his soi-disant extemporaneous performances, there is much confusion of ideas and a continual introduction of passages, the intention of which cannot be understood.

Young Mademoiselle Schauroth, pupil of Mr. Kalkbrenner and Mr. Moscheles; Belville, pupil of Mr. Czerny, of Vienna; and Madame Szymanowska gave some successful concerts here. The talents of the first lead to the highest expectations.

By speaking of the celebrated Hummel last, we wish to reserve a special place for treating of one who justly stands in the first rank of his profession. When this admirable artist took the resolution of visiting Paris, where his compositions have been long known and appreciated, the curiosity of the public was highly excited. It was expected that there would be found in his execution not only the highest degree of brilliancy, but the very excess of those difficulties which modern style so much affects. These expectations, however, were very ill founded. Chasteness, moderation, and gracefulness, are his distinguishing characteristics, and instead of charlatanism were found science and power; the delight and admiration of the audience were succeeded by astonishment; for such are the deep resources of his art, that they appear inexhaustible. His extemporaneous playing, which is of the very highest order of excellence, produced the greatest enthusiasm in his hearers. Of the many exquisite regular compositions which he performed we shall only mention his beautiful 7th, which was received with reiterated applause, and which excited a universal desire to hear it again. He gave four soirées in the house of Mr. Erard, of which the two last, notwithstanding the unusually high price of 12 francs per ticket, attracted very numerous and select audiences. This was also the case in the concert which he afterwards gave in the Salle des Menus Plaisirs, or Music Saloon of the Royal Conservatory.

To prove how highly they esteemed his extraordinary talents, the artists and amateurs had a medal struck by subscription. On one side is a bust of the artist, and on the other the following inscription:

"Les artistes
et Amateurs
Français
à Hummel,
1825."

A book, containing all the subscribers' names, was presented to him at the same time with the medal.

IN a late Number we presented our readers with a translation from Arteaga's philosophical work, and we are now about to give another copious extract. In the chapter which follows, he discusses the advantages accruing to the Italian language and to its poetry from the works of Metastasio. He analyses the great lyric dramatist's beauties and defects, and his manner of representing the passion of love—that which may be called pre-eminently the passion of the musical drama, and finally Arteaga considers whether Metastasio raised the melodrama, properly so called, to the highest possible perfection? Amongst our general aims, is our earnest desire to diffuse a knowledge of the true principles upon which an opera ought to be constructed, with a view to freeing the country from the disgraceful charge (but too justly brought) that the English have no opera. It is with this express design that we introduce so much from this author, and we do so in the conviction that nothing is so likely to tend to our end, as the clear understanding of the several parts of the subject which his dissertations convey.

In taking up the pen to commence the present chapter, I feel more than ever the difficulty of the undertaking, which I have perhaps imprudently attempted. Shall I, an unknown foreigner,* dare to call Metastasio to judgment? that Metastasio, the favorite of the age, whose fame has spread from Cadiz to the Ukraine, and from Copenhagen to the Brazils,† enlisting in his favour not only literati, but even that sex on whom the applause as well as the fate of men often depends? Shall I dare, in the heart of Italy, that country in which altars are every where raised to the sublime genius of the Imperial poet, where his verses are become like proverbs in the mouths of every one, as was the case in Greece,

* Arteaga was a Spaniard.

† It is well known that one of Metastasio's dramas was represented, under the auspices of Catharine of Russia, at Pultava, in Russia. Bougainville also relates in his travels, that in St. Salvador, the capital of the Portuguese possessions in America, he witnessed the performance of an opera by the same poet, in which the orchestra was directed by a lame priest and an old man; and the instruments were played, and the parts filled, by muleteers. This reminds one of Venus amongst the Cyclops.

with the poetry of Homer and Euripides, where so many renowned authors have wearied themselves in recording his praises; and those few have been but ill repaid who have attempted to disturb his luminous and undisputed glory? Knowing all this, with what courage must I be invested to endeavour to add to his praises, or to risk the attempt to blast a leaf of those venerated laurels that bloom around his brows? But these considerations, which might have been useful in preventing my undertaking, cannot now stay me in the midst of my career, nor would it be less disgraceful in me now to withdraw from the work, having once begun it, than it would have been wise to have avoided the subject entirely. However without pretending to advance my opinion as authority, but leaving the reader at full liberty to consider it as none, I shall continue to set forth my reflections on this point with the same impartiality that I have hitherto maintained.

In order to understand clearly the peculiar beauties of this poet, and to discover a reason for the universal delight which his works inspire, we must not confine ourselves to general positions, but examine separately the means by which he has become the sole and privileged poet of musical composers, and the admiration of cultivated minds. This appears to me to be the only way to render a criticism upon a great author useful and instructive, that by analyzing his ideas, and thus pointing out the path he has trodden in the career of taste, we may give those who may desire to imitate him the means of profiting by his beauties and avoiding his errors. But as Metastasio wrote entirely for music, it would be unjust to judge him by any rules but those which are applicable to this species of poetry, in the same manner that it would be unjust towards Virgil, instead of examining the *Eneid* by the laws of epic poetry, to cite him before the tribunal of history and oratory. Thus supposing the reader to be acquainted with the difference which distinguishes the melo-drama from any other sort of theatrical production, I shall pass at once to the separate examination of the style, condensation, philosophy, and pathos which adorn so eminently the writings of the celebrated pupil of Gravina.

Beginning with his style, the first beauty which strikes us is a felicity (of which it would be difficult to find another example), in combining conciseness with clearness, decision with flexibility, uniformity with variety, and the musical with the picturesque.

All is ease and freedom. It seems as if the words were formed to drop in at the time, and in the manner he wished. No one ever knew better how to adapt the Italian language to the peculiarities of music, by forming brilliant periods in recitative, by rejecting those words which, from their length or sustained sound, are unfitted for singing, by frequently adopting elisions and words which terminate by an accented vowel, as *ardì, piegò, sarà*, which contribute much to smoothness of diction, by artfully intermixing different species of feet, to give a variety to the periods corresponding with musical intervals, and giving room to the singer to breathe, by dividing lines in halves in order to shorten periods and render them smoother, by using rhyme discreetly, though without any fixed law, making it subservient to the ear and to the prevention of monotony, and finally by adopting different metres with singular dexterity to the expression of different passions, making use of short lines in the description of languid feeling, when the soul may be said not to be sufficiently strong to express the entire emotion.* No one has succeeded better in adapting Grecian strings to the lyre of Italy, or entered more happily into the spirit of the Greek poets since their times.

Any one that has a soul for poetry cannot fail to perceive instantly the true Grecian impress on this golden hymn of Metastasio.

“Del forte Licida
 Nome maggior
 D’Alfeo sul margine
 Mai non suonò.
 Sudor piu nobile
 Del suo sudor
 L’Arena Olimpica
 Mai non bagnò.
 L’Arti ha di Pallade
 L’Ali ha d’Amor

* Oh che felici pianti!
 Che amabile martir!
 Purche si possa dir:
 Quel cuore è mio.
 Di due bel almi amanti
 Un’ alma allor si fa,
 Un alma, che non ha
 Che un sol desio.

Di Apollo, e d'Ercole
 L'Ardir mostrò.
 No, tanto merito
 Tanto valor
 L'ombra de' secoli
 Coprir non può."

With not less success has he transfused, into his own language, the sublime characteristics of Hebrew poetry, as is evident in the hymn of *Guidita*, in his *Betulia liberata*; few poets have succeeded in painting the omnipotence of God in such magnificent colours.*

The discrimination of the poet is to be observed, in selecting from the oriental poetry all that is magnificent, and discarding those phrases, which in the original Hebrew, are beautiful as idioms, but when expressed in Italian would become mere bombast. No one has ever succeeded like him in accommodating the lyric style to the dramatic, so that the embellishments of the one should

* Lodi al gran Dio che oppresse
 Gli empj nemici suoi:
 Che combattò per noi,
 Che trionfò così.
 Venne L'Assiro intorno
 Colle falangi Perse:
 Le valli ricoperse,
 I fiumi inaridì.
 Parve oscurato il giorno
 Parve con quel crudele
 Al timido Israele
 Guinto l'estremo dì.
 Fiamme, catene, e morte
 Ne minacciò feroce:
 Alla terribil voce
 Betulia impallidì.
 Ma inaspettata sorte
 Lo estinse in un momento
 E come nebbia al vento
 Tanto furor sparì.
 Dispersi, abbandonati
 I barbari fuggiro.
 Si spaventò l'Assiro,
 Il Medo inorridì.
 Ne fur giganti usati
 Ad asalar le stelle,
 Fu donna sola, e imbelle
 Quella che gli atterì.

not disturb the illusion of the other, nor the simplicity of the former be opposed to the picturesque of the latter. Let us observe how sedulously he adopts the figurative style in narrations and descriptions, and rejects it in the display of the affections, or where advice or opinion is asked. How very rarely if ever he introduces similies in recitatives, leaving them for airs, where the music requires warmth and imagery; again, how they are connected with the situation, so that before they are uttered, the hearer has anticipated the poet, foreseeing what similitude will be used, which would not be the case if there were no relation between the image and the actual situation of the character; all this springs from a surprising order and variety. Metastasio contains specimens of the pliancy and beauty of Ovid, the delicate and noble elegance of Virgil, the fire of Homer, and the passion of Lucan freed from his impurity, yet in these examples as in the greater part of his poetry, we can but observe the dexterity with which he has imparted to his lines the necessary degree of harmony so that when adapted to melody, it may not be too sustained and sonorous. Smoothness of style, a certain softness as well in expression as in imagery, easy versification, and a rhythm not too diversified; all these, combined with a happy union of sound in the arrangement of the syllables, are the qualities required by poetry for music, and are those which particularly characterize the style of Metastasio.

Passing on to the arrangement and choice of his stories, the change wrought by Metastasio in the musical drama, in this respect, is wonderful. It was formerly imagined, that the argument ought to be a fiction, and from this rule it followed, that good sense was abandoned. *Stampiglia*, *Zeno*, and above all Metastasio, have overturned this common opinion by proving that the opera is capable of regularity, and that historical subjects, without diminishing its beauties, assure to it a perpetuity which it would not otherwise possess. Thus the extravagancies of ancient mythology no longer, but truth and judgment form the basis of the drama. Metastasio has carried it even to the confines of tragedy, nor is this a small triumph gained by philosophy over imagination and prejudice. With what ease does he introduce events! One line or a single word is sometimes a sufficient explanation. With what art does he inform the spectators in the beginning of that which it is necessary for them to know, narrating past and present incidents,

and preparing for those which are to come without confusion or prolixity! The first scene of *Temistocle* and *Artaserse* are models of theatrical ingenuity in this respect. How he hastens towards the catastrophe, dwelling only upon those circumstances which conduce to this end. We must remark too his admirable conciseness and precision in dialogue when necessary, an advantage which contributes greatly to the beauty of such scenes, not only because it avoids the long dialogues of the tragedies of the fifteenth century, and the aspiring embellishment, of the modern French dramas, but because it awakens the attention of the audience, rousing their interest by giving more rapidity to events, rendering the music more concentrated and consequently more energetic, and adding more vigour to the scene by including much action in it; action which is the soul of the theatre, and which has alone made many pieces enduring that would otherwise have been ridiculous.

Philosophy is another most important quality in this illustrious author; not that dusty philosophy which attempts to compensate for the loss of good sense by the substitution of pedantic and self-sufficient ignorance, which, instead of enlightening the intellect, only steeps it in a dream of the most sophistical stupidity; but that "divine philosophy," which extending itself like the universal spirit of the Pythagoreans through all the faculties of the human mind, clothes itself in the fascinations of eloquence and the beauties of harmony, only to instill truth more delightfully into the soul. What dramatic poet has attained to this like Metastasio? If we regard morality, or that part of philosophy which explains and determines the duties of man, the science which is above all others worthy of consideration—that which alone is useful amid the toils and miseries of humanity—that which alone is worthy to occupy the thoughts of a reflective being, who equals him? Who has painted virtue in such delightful colours, or laid before us such magnificent examples as he has proposed for our imitation, besides the important maxims preserved through all his works, and the persuasive, irresistible manner, in which he prepares the mind to receive them? Can there be found in our theatrical works such another character as *Tito*? Is he not, in the writings of the poet, the delight of mankind, as he was upon the throne? Does he not appear the real father of his subjects, the model of patriotic kings,

the man in fact (as others have said of Trajan) "born to honour human nature, and to represent divinity?"* Do not the admirers of liberty (that sublime vision of lofty minds) feel themselves inspired by heroism at the contemplation of his *Regulo* and his *Catone*? Do not *Siroe*, *Timante*, *Svenvango*, *Ezio*, *Arbace*, and *Megacle* place man in a more exalted light? Is it not delightful to feel you have *Themistocles* for a companion? Are we not astonished at the elevation of the sentiments which the poet puts into his mouth, in one of the most delicate situations in which a hero can be placed? Athens had banished him ignominiously from her walls. She still persecuted him. Wishing to have him living or dead, she sent an ambassador to demand him of *Serse*. Instead of acceding to this proposal, the Monarch levied a powerful army to invade Athens—*Themistocle* refuses the command to fight against his native country. In the dialogue† which follows, he appears to me so truly great, his heroism reaches to such a pitch, that if amongst us there were a *poetical aristocracy*, as there was a political one amongst the Greeks, the *Themistocle* of Metastasio, I fear, would run the risk of being banished afresh from the confines of poetry, as the *Themistocles* of Athens was from the dominions of the republic. In the writings of Metastasio the following idea of Plato is verified, that "if Virtue were displayed without covering to the eyes of men, they would soon become enamoured of her charms." Thus, if Metastasio were stripped of a thousand other beauties, this alone would be sufficient to endear him to all sensitive and honourable minds. The imagination of a virtuous man, disgusted with beholding the triumphs of vice, weary with studying a world where nothing presents itself to his view but the oppressor and oppressed, dismayed by the voice of calumny smothering the feeble whispers of innocence—shocked in fact with the character of man, which he finds usually weak, malicious, contemptible, or brutal—would turn for consolation to this delightful poet as it were to an ideal world,

* Considerations sur la grandeur and decadence de L'Empire Romain.

† *Serse* asks, E che tant' ama in lei? *Themistocle* answers,

Tutto O Signor: le ceneri degli avi

Le sacre leggi, i tutelari Numi:

La favella, i costumi:

Il sudor, che mi costa:

Lo splendor, che ne trassi:

L'aria, i fronchi, i terren, le mura, i sassi.

which has power to distract him from his sufferings in that which is real. Here he may enjoy a less stormy atmosphere and breathe an air more worthy of him;—here he may converse with men who do honour to the Divinity, and his eyes may be cheered by that pristine radiancy of the sublime and the beautiful, which asserts their celestial origin.

How naturally does he moralize! how free from the pedantry of Seneca, or the modern French dramatists, who torment you by argument and by metaphysics in every scene! To this Voltaire contributed not a little, although the defect was compensated for by his numerous shining qualities. The morals of Metastasio are introduced as occasion requires, springing out of events or emotions. Sometimes they form a conclusion suggested by the whole opera, as at the end of *Artaxerxes*; sometimes a series of reflections arising spontaneously in the mind of a person harassed by the deepest grief, as is the case with *Timante*, when expecting death; more could not have been expressed by the florid Cicero in an entire discourse; and sometimes they are short instructive sentiments like the following:

“Sogliono le cure lievi esser loquaci
Ma stupide le grandi.”

Borrowed from Seneca's “*Curæ leves loquuntur, ingentes stupent.*”

But let us now turn to the manner in which our author applies general maxims to individual cases, the true philosophy of grief, which rarely expresses itself in digested theories, especially if sudden and lively. Thus in the example quoted above, the word *sogliono* renders the sentence more appropriate and natural than it is as treated by Seneca, who gives it the air of a scholastic apothegm. With what unequalled poetical beauty does Metastasio too embellish the most abstract arguments of philosophy; the most barren subjects are graceful in his hands, and brightened by the magic of his music, as in the fable of Armida, deserts were converted into gardens.

It is a question amongst the most enlightened critics, whether metaphysical arguments can be properly treated in poetry from the difficulty of combining precision with perspicuity, connecting the ornaments of style with the proper chain of ideas and the severity of reason, with the license of poetical colouring. A

celebrated French writer,* who advanced far into the philosophy of the imaginative arts, has condemned Pope, as having in his "Essay on Man," chosen too speculative and abstract a subject, thinking that it would have argued better for the judgment of the English Poet, and added more to his fame if he had made a less adventurous choice. Nevertheless Metastasio has proved, that nothing is beyond the fecundity of poetical imitation. One would imagine that his genius resembled the Goddess Flora of the Grecians, who scattered roses as she passed through the air.—What argument can be more profound or rigorous than that of proving the existence of a Deity? What can be more true, and at the same time more inimical to all poetical licence? yet it is astonishing with what felicity Metastasio has upheld it in a dialogue between a believer and an idolator in his "*Betulia liberata*." I am inclined to believe that if from this scene the pith were extracted, we should not find in the works of Samuel Clark and Niewentit, the most profound writers on this subject, more than what the imperial Poet has there so concisely and freely expressed.

The same may be said of the justification of Providence inserted in his *Astrea placata*, of his accusation and defence of the passions, the apology for love, that for poetry and the dramatic art, with a hundred other points of moral philosophy, which are scattered through his works; in fact Metastasio is decidedly (nor do I except Petrarch) the first philosophical poet of his nation. Nor does the art of theatrical decoration owe less to him. This quality, unnoticed up to the present time by almost all who have read his works, merits a separate investigation, in order to observe with what dexterity he has managed so interesting a branch of the melo drama. The man of taste must have observed with surprise the imagination he displays in selecting convenient places for his scenes, the masterly way in which he varies local situations, the delicacy he discovers in chusing those which will delight without cloying the imagination of the spectator—the nice, gradual, and never offensive contrasts, which he introduces in those scenes that speak to the eye, the various and extensive erudition which he discovers in geography, in the customs, productions, and modes of dress in different countries—in all those points in fact which make

* Marmontel, *Poétique*, Tom. 2.

a theatrical spectacle magnificent and brilliant. 'The decorator is certain of the field he may allow his fancy in dramatic invention without overstepping the limits of good sense; he finds to the full in all his compositions the secret, but constant relation which ought to be maintained between music and perspective, i. e. between the eye and the ear—he sees how much toil he has been spared by the poet, what numerous means are pointed out to him of preparing, preserving, and increasing the illusion—what bursts of invention, what flashes of genius are displayed in the changes of scene, or in the picturesque description which precede them: The following, from *Alcide al Bivio*, would form a beautiful subject for the pencil of Albano:

“Edonide conduce Alcide a seder seco in disparte: e quindi ad un suo cenno si cangia in un istante la scena opaca, e selvaggia nell' amena, e ridente reggia del piacere. La compongono capricciosi edifizii d'intrecciate verdure, di pellegrine frutta, e di rari e distinti fiori. Ne variano artificiosamente la vista l'ombre interrotte di nascenti boschetti, o la ravvivano per tutto le diverse acque, le quali o scherzano ristrette ne' fonti, o serpeggiano cadendo fra i sassi delle muscose grotte liberamente sul prato. E popolato il sito di numerose schiere di Genj, e di Ninfe seguaci della dea del piacere, le quali e col canto e col ballo esprimono non meno il contento dell' allegro stato, in cui si ritrovano, che la varietà delle dilettevoli occupazioni che le trattengono.”

As a general characteristic may be remarked; the great judgment which Metastasio displays in introducing nothing in his scenes which the actors cannot perform with perfect dignity and decorum. Quinault in his “*Isis*” represents a fury dragging a girl, *dripping wet* out of the sea, by her hair. Although it cannot be denied that the French poet possesses great talent for scenic effect, it is certainly not displayed on this occasion. The Italian would not have dared to introduce so difficult, not to say absurd a situation; he who preferred being monotonous, and terminating his dramas by a comparatively common-place conclusion, to making a gladiator die on the stage singing like a swan.

But that which forms his principal characteristic, that which renders him the delight of sensitive minds, that which principally calls for the universal gratitude of his readers, is the art of moving the affections. His eloquence is the “*lene tormentum*” of

Horace, applied to the heart. No other poet, either in or out of Italy, is equal to him in this respect. Racine alone can dispute the precedence, nor do I doubt but there are many who would willingly yield it to him, remembering his more laboured style, greater truth of expression, stronger and more dramatic characters, more equal scenery, more frequent and forcible illustrations of passion. But without denying Racine's claim to these qualities, I still cannot think the decision becomes more easy, when we take into consideration the different styles of the two authors. Tragedy is formed to satisfy both reason and the heart. Hence it requires chiefly unity of action and grandeur of dialogue—qualities which naturally conduce to greater equality in the scenes, more ornamented dialogue, and a larger number of events; these requisites have all been supplied extensively by Racine. The opera, always accompanied by vocal and instrumental music or dancing, and aided by grand scenic decoration, has for its object not only the full satisfaction of the mind, but also that of the ear and the imagination. Hence its style must be more lyrical, introducing great dramatic illusion, avoiding all complication, and crowded incidents, passing in fact rapidly from one situation to another, to render the action brilliant and animated. In this the imperial poet has wonderfully succeeded. Thus the question remains doubtful, and Italy may always oppose her Metastasio to the Racine of the French, without the competition being ever decided.

The felicity which manifests itself in some of his lines would make us almost imagine that this great poet shines only in the lyric department of the melo-drame; but what an exalted idea must we form of his talents, when we discover that he is even superior to himself in pathos? In almost every scene the greater part of his recitatives, airs, and duets are copious fountains of expression—inexhaustible mines of tragic sensibility, laid open to the efforts of the composer: there is hardly one air in a hundred that does not represent a situation, or unfold a character, each exhibiting some varied shade of feeling.

“Prenditi il figlio—Ah no:
E troppa crudeltà.
Eccomi—Oh Dei! che fo?
Pietà, consiglio.
Che barbaro dolor!
L'empio dimanda amor:
Lo sposo fedeltà,
Soccorso il figlio.”

What an animated and energetic picture is this for a sensitive heart! Andromache still mourning the death of Hector. Pyrrhus intoxicated with love for her, and fierce from the conquest of Troy. Fidelity to the memory of a beloved husband, tenderness for a son, hatred for the tyrant; the misfortunes, the despair, the agitation of the one; the inflexibility, the ferocity, the despotism of the other: doubt as to the event, and fear as to what part she ought to take;—the display of human instability in the fall of a princess to a worse state than that of a slave. The tears of the philosopher on the miserable fate of virtue—the mental transitions, the rapid and almost imperceptible shades of feeling. In all these respects what does this groupe not contain of sensations and ideas for the hearer? What a variety of pathetic inflections for the singer? The man of taste may easily perceive and appreciate them, but it belongs to genius alone to invent them. It would be a long task to enumerate even briefly the places in which Metastasio has thus inimitably painted the passions with his magic colours: the manner in which he treats love merits however some reflection. On one side the spirit of chivalry spread throughout Europe after the invasion of Arabia and the Crusades, celebrated by the Sicilian and Provençal poets, and rapidly encouraged by that mania for romances which formed the only literature of the times: on the other, the system of Plato, first adorned in Italy by the gentle muse of Petrarch, and afterwards completely diffused by means of the fugitive Greeks, had introduced into the kingdom of love a novelty as yet unknown in the annals of the world. In the general estimation love was then a species of adoration paid to females, who were considered as objects worthy of the most profound veneration, and who merited it by heroic conduct. A week's attendance, a mere trifle, is now sufficient to obtain the regard of a lady; then it required the sagacity of Ulysses—the feats of Hercules. Books were filled with subtle metaphysics, very convenient for philosophers, who found a vast field open for their chimerical theories, and not less useful to the poets, who perceived in these illusions of the affections some gleams of the well-known beauties of Propertius, Mimnermus, and Sappho; but equally inconvenient to too sensible persons, whose principles were opposed to such sublime philosophy. Circumstances changed with the course of time: the spirit

of chivalry disappeared with the abolition of feudal anarchy and the establishment of monarchy. Romances passed away, and were banished by the satirical scourge of the immortal author of *Don Quixotte*. The brilliant dreams of Plato were dispelled when the dawn of true philosophy broke upon the European horizon. Petrarch, who had till that time been canonized by his admirers, was now fairly analyzed by impartial criticism, and by an host of opponents. The ladies at last, weary of beholding love only in the regions of air, were content to let him descend, and to render him less philosophical. Hence arose the usual consequences of the abandonment of a system; its adherents take directly the opposite side, and love became nothing more than the material intercourse of voluptuousness, by which the poets endeavoured to recompense the senses for the long restraint exercised upon them during the reign of abstract reason. Ariosto raised the standard; Aretino, the author of "*Il Pastor fido*," with a crowd of inferior poets, assisted the revolution so advantageous to luxurious enjoyment, but so baneful to delicacy and to manners. Some writers however attempted to oppose the general corruption, amongst others, *Leone, Ebreo, Bembo, Speroni, and Castiglione*, by inculcating in their writings the Platonic system of love, and drawing down again amongst them that celestial Virgin who had served as the model of Petrarch, and who was presented as the archetype of the female character in the poetry of the 15th century. But this jargon of amorous hypocrisy remained confined to dialogues and sonnets, without being of any general utility. The age, addicted entirely to voluptuousness and licentiousness, the heroic love of the times of the Paladins, sunk into slumber, together with the fables of their loves, and sent the airy logic of these foolish authors to the region of the moon, where they are preserved with the wits of Orlando, together with services rendered to the great, the speculations of politicians, the tears of the ladies, and the hopes of courtiers.

Between these two extremes, equally distant from the real design of nature, because equally removed from the essence or being of man, which, composed of two different parts, possesses no affection that is unalloyed, no feeling that is not influenced by both these principles: between these two extremes, both inapplicable to theatrical imitation, the one being too spiritual, and perhaps

too chimerical, the other too gross and material, Metastasio has found the only method adapted to the stage, that of purifying nature and combining reason with sensibility, directing the strength of this inexpressible and seducing passion, not less towards the attractions of virtue, than those of beauty.

With how much judgment and dexterity has he made himself master of the understanding, because superior minds have been spontaneously opened to him, without fear that he will outrage delicacy, yet finding their own situation vividly portrayed, though artfully covered. Metastasio is that favoured author whom all find a pleasure in reading. Men, because they perceive in his works a faithful copy of the original that exists in themselves.—Women, because no other author has ever better portrayed the surprising power of beauty, and the ascendancy of their sex.

No one before Metastasio ever felt and understood so deeply the philosophy of love, which science, though it may appear easy to comprehend, from being common to the greater part of human kind, and founded in sentiment, is nevertheless such, that by most dramatic poets, it has not been sufficiently studied or apprehended; yet there have been a Crebillon, a Corneille, a Shakespeare.

No one has ever painted it in such genuine colours, now rendering visible the most hidden feelings, now simplifying the most complicated, now unmasking the most illusive appearances. It is sufficient to read only *L'Asilo d'Amore* to behold a complete philosophical discourse, in which, in all the soft and varied colours of poetry, all the moral symptoms of this passion are portrayed with a delicacy and truth by far superior to the pompous and unintelligible jargon with which Plato has treated the same subject. No other possesses in so high a degree the eloquence of the heart, nor knows better how to awaken the passions, engage the interest, and put them both to the proof, to mark distinctly the several circumstances that concur in an action, to combine them, to observe the most sudden and quick movements, the best adapted to the nature and interests of the character. His touches are always masterly, at the same time clear and profound, tender and sublime. He is light as Anacreon, delicate as Tibullus, engaging as Racine, concise and grand as Alcæus. He unites, with the sublimity of the Grecian poetry, Roman virtue, French urbanity, and Italian sensibility.

The influence of Metastasio over the tastes of Italy and other nations has been greater than that of any other poet. Italy must not only consider him as an excellent melodramatic writer, but she also owes to him in part that perfection to which the art of singing and composition has been carried during the last and present century. Pergolesi, Vinci, Jomelli, Buranello, Terradeglias, Perez, Durante, and many others, together with Farinelli, Caffarelli, Gizziello, Guarducci, Guadagni, and Pacchierotti, may with some reason be called the pupils of Metastasio, as they would certainly never have attained such mastery in their art, if they had not been warmed by his fire, and perfected their own talents by means of his works. Poetry and music are like the text of and commentary upon an oration; what the latter exposes is but an amplification of what is expressed by the former, and as it is impossible, or at least very difficult, to compose expressive music to mean words, so do the composer and singer find half their labour spared, when the poet supplies them with variety and beauty of musical inflection. When with not less truth than eloquence, the philosopher of Geneva* was speaking to the youths who desired to know if benign nature had transfused into their souls any particle of that celestial fire which is understood by the name of genius—"Veux tu donc savoir," he says, "si quelque étincelle de ce feu dévorant t'anime? Cours, vole à Naples écouter les chefs d'œuvres de *Leo*, de *Durante*, de *Jomelli*, de *Pergolesi*. Si tes yeux se remplissent de larmes, si tu sens ton cœur palpiter; si des tressaillemens t'agitent, si l'oppression te suffoque dans tes transports, prend le *Metastase* et travaille; son *Genie* échauffera le tien, tu créeras à son exemple: c'est là ce que fait ce *Genie*, et d'autres yeux te rendront bien-tôt les pleurs que tes maîtres t'ont fait verser."

But to be influenced by such effects it is necessary to have a mind analogous to that of the author you take for a model; you must possess that energetic and vivid perception of the beautiful which characterizes the favorites of nature; you must shed tears of tenderness as Metastasio did whilst writing his *Olimpiade*, and be capable of that perfect abstraction which bore Parmigiano from himself, when at the sack of Rome, in the times of Clement

* Rousseau.

VII. he heard nothing of the soldiers who were pillaging his house, whilst he remained quietly painting in his study.

All this lies upon the surface regarding the merits of Metastasio. No one can justly accuse me of not sufficiently knowing him, or of having wantonly censured him. The enthusiasm to which I have yielded in his praise will, I think, screen me from such an imputation. But I should only have half completed the design of this work, if after having pointed out to youth the beauties to be imitated in this delightful poet, I wanted courage to warn them of those defects which ought to be avoided.

The faults of great artists are more dangerous than any others to the progress of art, because they are sanctioned by such high authority. This error becomes confounded with truth, is preserved along with it by prejudice, and the million of readers are blended like the Antient Egyptians, who adored the slime of the Nile, imagining it a germ of divinity. Let us examine whether this idol of Italy shows any signs of belonging to any particular party—and if in our researches we are disturbed by any fears, let us remember that it was not considered sacrilege to look with a scrutinizing glance towards the images of the gods, and that no one thought of accusing the philosopher who first dared to describe the astronomical fact of spots on the sun's disk.

Some there are who doubt whether Metastasio may be considered as original in his style, or whether Quinault is not a rival worthy of sharing in his glory. I do not wish to enter into the controversy between two such great nations, but shall content myself with saying, that although Quinault is a great author, unjustly stigmatized by the satirical Boileau, although he be preferable to Metastasio in invention, as having created a musical drama in France, whilst his rival only polished and perfected in Italy that which he found much advanced by the works of Zeno; although smoothness of numbers, harmony, roundness, and variety of rhythm, polished in a higher degree the French language, in character more harsh than the Italian; although perspective and all that appertains to decoration may have, generally speaking, more place in the dramas of the author of *Armida* and *Orlando* than in those of the scholar of *Gravina*; notwithstanding this, Quinault is far below Metastasio, not only in the treatment of a more beautiful language, but in the choice of arguments more im-

passioned and more adapted to melody, in the portraiture of more difficult and interesting characters, in the use of maxims and philosophy almost unknown to Quinault, in regularity of design and succession of incident. Others are not agreed as to the propriety of imitating, without great care, the perpetual restraint and cadence of his style, those unfinished sentences, for the most part broken in the same cesura—his too uniform periods after the manner of the French, and whether they may commend, without exception, certain phrases of his own coining, which are considered by some as proofs of a capricious taste, and in no degree conformable to the style of writing observed by good authors. For me, who am a foreigner, and consequently not sufficiently acquainted with the genius of the language, it would be folly to attempt to decide upon such a question, without however either admitting or rejecting these accusations, I shall say no more than that although, in order to acquire the Tuscan dialect, and to form an elegant and forcible style, it would be better to study many other authors than Metastasio, it still appears to me to be absurd pedantry to blame him for not having used certain words of the old Florentine dialect. In a nation which has not yet decided which is the true language for authors—where the *Siense* contests for the pre-eminence with the *Florentine*, and the *Roman* wishes to be freed from the yoke of both—where the *Lombard* boasts authors of the highest order, proper for models in this general mixture of the country—where the diversity of people, governments, and laws, the abundance of foreigners and foreign books, the constant generation and alteration of tastes, have rendered to the present time the general style of speaking and writing unsettled—where one portion of literati, admiring the venerated rust of the third, and the insipid logic of the fifth century, is always in opposition to that class of cultivated persons who, admiring the modern fashion of expression as possessing more freedom and compactness, laugh at the ancient superstition and apply the words of Horace, who says that the flight of languages is like that of the seasons, which in autumn strips those trees that in spring were covered with verdure—in this nation, I repeat, an author cannot be stigmatized merely because he does not write according to the laws laid down by the *Accademia Della Crusca*.

Even in the authors approved of by this tribunal there are not

a few modes of writing that would be stigmatized, if judged of by the usual rules, and which were only authorized by time and the fame of their authors. Thus posterity, which will decidedly raise Metastasio to a rank by far more glorious than that of *Cini*, *Pas-savanti*, *Burchielli*, *Varchi*, *Salvini*, *Dati*, and *Salviati*, will either adopt the style authorized by the inventor, or willingly pardon him blemishes in that and his language for the sake of the delightful emotions he awakens. Lastly, others will doubt whether Metastasio drew all his magnificent dramas from his own stores or from others—whether his imitations of the Greeks, English, French, and Italians, are sufficiently concealed or too openly displayed—whether he learned the art of combining events from *Calderon*, an author whom he had in his library and much esteemed, to the confusion of many learned men who despised him, without ever having seen his works—whether the *Donna Inez de Castro* of *La Motte* may be traced in his *Demofoonte*, the *Athalie* of *Racine* in his *Gioas*, the *Cinna* of *Corneille* in his *Clemenza di Tito*, the *Temistocle* of *Zeno* in his own, and so on. However this may be, such a censure cannot be passed on Metastasio without extending itself to many other great geniuses. The objects of this world have every where a certain general relation to each other. In all ages the passions have spoken the same language: the softness of one, the energy of another, have been expressed by certain authors in such a manner as to render a new attempt, folly. What wonder is it then if those who afterwards may touch on the same object, or the same situation, being unable to improve upon it, should adopt their style? *Virgil*, *Ariosto*, *Tasso*, *Moliere*, and *Racine*, did the same without blame—on the contrary, with credit. It cannot be denied that Metastasio has indeed sometimes carried his imitations so close as even to adopt words as well as sentiments, but generally speaking he has the art of adapting the ideas to his own manner sufficiently to give that air of novelty to the imitation which serves to render it still more agreeable. Many of my readers would perhaps regret my not discovering more defects in Metastasio, which if incautiously imitated, would lead to the destruction of good taste. Let us begin with the most frequent and the most obvious, that of having softened and effeminated the musical drama, by introducing love in a manner little suited to the scope of dramatic effect. There is not one amongst

his operas (excepting *Gli Oratorj* and some other short compositions) in which this passion has not a place. *Catone*, *Temistocle*, and *Regolo*, where certainly it is not to be expected, are not free from it. Nor is he content with introducing one or two amatory plots—in many there are three or four. There are even some, as for instance *Semiramide*, in which nearly all the characters are in love. It would not be of such importance, if love were always the principal subject, on which all the interest of the story depended—if it were a passion sufficiently strong, serious, and imposing, to be dramatic. But frequently the author has had neither object in view. Love, in his operas, is nothing more than a purely episodical and subordinate affection—a mode of filling up his scenes, from which it not unfrequently happens that not only the emotion itself languishes, but it retards also the force and rapidity of the principal action. The portraiture of love on the stage has no medium: it is like the government of tyrants, who either maintain their despotism by blood, or lose their throne and their life. Love must either alone triumph amidst danger and trials, or, holding the second place, become an insipid and trivial occupation.* For example, the passion of Racine's *Phædra* is excessively interesting, because it forms the subject of the story, and is the cause of all the misery; that of *Ippolito* and *Aricia* is cold and almost without effect, because subordinate; the love of *Mithridates*, haunted by the furies, makes one tremble; one is frozen by the scenes of gallantry between *Monima* and *Siffare*.—Thus in Metastasio, I applaud the amorous despair of *Ipermestra*, weep at the tender and really tragical passion of *Timante* and *Dircea*, and tremble for the faithful and virtuous *Zenobia*, persecuted by the suspicions of the impetuous and fierce *Radamisto*. But what interest can I take in the affected sighs of *Amenofi*, *Barsene*, *Cleofise*, *Selene*, *Megabise*, *Jamiri*, and many others who love each other merely for theatrical convenience, as *Don Quixotte* loved *Dulcinea del Toboso*, whom he had never either seen or known, merely in obedience to the laws of Chivalry,

* The emblem of Love in tragedy ought not to be the Cupid of Apuleius, reposing voluptuously in the arms of Psyche, but that terrible and truly Dantescan image of Horace:

—— Ferus et Cupido
Semper ardentés acuens sagittas
Cote cruenta.

which prescribed that every Knight should acknowledge a mistress. What emotions does the languor of *Barce* awaken by the side of the sublime character of *Regolo*? the weakness of *Serse* opposed to the incomparable generosity of *Temistocle*? The cold jealousies of *Arbace* compared with the unconquerable Republican *Catone*? the same that would be felt by a Canadian savage at the complaints of that *Sibarite*, who could find no repose during one entire night, because a rose leaf was folded under his side. These reflections grow stronger when I think on the influence that these defects of the imperial poet have had over his compositions. It is the principal cause of the effeminacy by which we find most of his characters deformed. One single glance is sufficient to perceive that it is not an Assyrian, a Tartar, an African, a Chinese, who speaks, but the poet himself, who utters his own sentiments, and the actual feelings of his own age through their mouths. For example, it is difficult to understand how Hamilcar, the Ambassador of Carthage, in the midst of the cares of an important commission between the two Republics, should find leisure to sigh tranquilly for a slave under the very eyes of the moral and austere Romans. How Fulvius sent by Rome to decide the fate of the world between Cæsar and Cato could, without debasing himself, court on the stage the widow of the great Pompey; how Cæsar, who ought to have been revolving in his mind any thing but a useless gallantry, should have been languishing and talking to his mistress like a *Celadon* or *Aminta*. If the sentiments he there is made to express in such critical circumstances, had in reality been his, the blood of the great Cato would not have been shed on the tomb of Roman liberty, nor the remains of the most sublime virtue, admired both by philosophy and patriotism, have become the pompous trophies of a fortunate usurper.

Nor is it more within the limits of good sense, that men born amongst the rocks of Mauritania, or on the shores of the Ganges, that Alexander, Cyrus, Semiramis, and other celebrated conquerors of antiquity, to whom love was more a sensual gratification than a refinement of the imagination, should on a sudden be transformed into so many *beaux esprits* of our own times, "*struggendosi al folgore de' bei rai, facendosi del core un nido, languishing accanto alle vezze stelle, del mio bel Nume, del idolo adorato,*"

and a thousand such tender expressions, now only heard from the lips of the languishing swain as he reclines on the sofa by the side of some credulous and blushing girl. Who is not disgusted at hearing the ferocious and uncivilized Romulus, who placed all his glory in strength, who suffered no obstacle to impede him, and who rendered himself insupportable to all by his fiery temper, soliloquizing on his love for Hersilia in terms of the most studied Platonism? and who would not laugh at hearing that Polypheme, whom the Antients denominated "*Monstrum horrendum informe ingens*," that Cyclops, of whom Virgil has given such a frightful and disgusting idea, apostrophizing his heart in an *Arietta*, and dwelling on the most delicate sensations of love like Petrarch or Tibullus?

Mio cor, tu prendi a scherno

E folgori, e procelle

E poi due luci belle

Ti fanno paipitar.

Qual nuovo moto intorno

Prendi da quei sembante?

Quai non usati incanti

I'insegnano a tremar?

How opposite to this is the inimitable Theocritus, who, introducing the same character as disclosing his passion for Galatea, represents him in all his pastoral simplicity; he presents you with the savage Cyclops of Homer, the original Polypheme, while Metastasio paints a Polypheme of the 17th century, an *exquisite* giant, who has learnt to compose an amorous soliloquy from the romance of *Astrea* or *Clelia*. It will be said that the Cyclops of Theocritus is not so fit for music as that of Metastasio—granted. But what necessity is there for destroying the nature of Polypheme, in order to make him the Soprano at San Carlo, or the Argentina? As a natural consequence of this defect, follows another from which our poet has been unable to free himself. This is a constant propensity for substituting the style of the *imagination* for that of the *heart*, and for preferring to the language of Nature the ornamented expressions of fancy. Nothing is more usual in his operas than to hear persons, when giving advice, or when agitated by some passion, quietly comparing themselves to a ship, a flower, a brook, a dove, frequently extending the simile to six, eight, ten,

or even twelve lines. He who possesses sufficient serenity to describe external objects thus minutely, must awaken a strong suspicion of the reality of his grief. Much more frequent than necessary are also those points in which the interlocutors make use of the *antithesis*, or repetition of words, proper to the madrigals of the sixth century. For example, *Elisa* in *Il Re Pastore*—

Dal di primiero
Che ancor bambina, io ti mirai, mi parve
Amabile, gentile
Quel pastor, quella greggia, e quell 'ovile
E mi resto' nel cuore
Quell 'ovil, quella greggia, e quel pastore.

Or where in the hymn which *Alceste* and *Cleonice*, in *Demetrio*, sing to Apollo, on the former being discovered the heir to the throne of Syria, they plight their troth.

A duo. Deh risplendi, oh chiaro Nume
Fausto sempre al nostro amor.
Alceste. Qual son io tu fosti amante
Di Tessaglia in riva al fiume
E in sembianza di Pastor.
Cleon. Qual son io tu sei costante
E conservi il bel costume
D'esser fido a i lauri ancor.

Is this a time (God help us!) to discover such delicate relations between *Alceste* and Apollo? Is it not a puerile thought in *Cleonice*, that of comparing herself to the God, because he remained faithful to a laurel? Perhaps the poet wished to insinuate, that if *Alceste* had been transformed into a myrtle or a heliotrope; *Cleonice* would have preserved her fidelity to the plant. Such an idea would have been at most excusable in an epigram, or a poem similar to Ovid's *Metamorphoses*, but it is totally unworthy of the gravity which a dramatic composition demands. From the same cause, spring those useless and merely filling up scenes, inserted here and there, simply in order to preserve the custom of introducing love every where, which, far from conducing as they ought towards the principal object, and preparing the catastrophe, serve only to destroy the unity, break the chain of connection, and injure the energy of the most animated situations. Hence so

many subordinate characters which only increase the languor, and are evidently introduced by the Poet to aid in the necessities of the story, and to cover sterility of invention. Hence those frequent unnatural occurrences which this system requires—such as the departure of kind parents—that their daughters may be undisturbed in the enjoyment of the tenderness of their lovers—the delay of prisoners destined to banishment or death—that they may remain alone on the stage to make love to their mistresses. The inattention of persons to events passing before them, in order to converse together, to make long eulogiums upon gallantry, upon the power of the fair sex, on the miseries of lovers, or on other subjects totally foreign to what is passing at the moment.

In this place methinks I am suddenly interrupted by some angry reader who wishes to plead in favour of the imperial poet. If I do not mistake, his excuses would be reduced to the following heads. That the illustrious author was obliged to bend to circumstances—that aspiring to a rapid and certain celebrity in a voluptuous and sensitive nation, he took as a means the ruling passion of the age, and found greater profit in pleasing the beauties and their admirers, than the nice Literati and severe Philosophers;*—that, as he wrote his operas for the stage, he could not dispense with conforming to its customs, to the usual style of the music, to the caprices of composers, managers, machinists, singers, and dancers, and that in consequence his defects should be attributed as much to them as to himself. A more austere Aristarchus than myself would probably reply, that such reasoning as this would not make the comedies of Chiari and the tragedies of *Ringhieri* pass for as excellent compositions as the operas of Metastasio, it being certain that these poets wrote for no other purpose than to obtain the ephemeral applauses of a foolish and indiscriminating audience; that yielding to the perverted taste of the million, never redounds to the advantage of any writer; that the superiority of a man of talent is measured by the manner in which he soars above the errors and prejudices of his art; that the

* The celebrated Arnaldo was one day reading the *Phedre* of Racine with the author, and having reached the scene in which *Hypolite* discloses his passion for *Aricia*, he exclaimed with some warmth *Pourquoi cet Hypolite amoureux ?* Racine replied, smiling, *Eh, Monsieur ! sans cela qu'auroient dit les petits maîtres ?* This is the reply Metastasio would give.

irrevocable sentence of posterity has never yet granted the possession of genius to any but those sublime authors, who, breaking through the fetters of general opinions and tastes, have imposed laws on their country and their age, instead of receiving any from them; that the imperial poet would have obtained infinitely more praise, if he had contended against all difficulties that were opposed to him by an ignorant multitude, and the custom of almost two centuries, and dared to undertake a total reform in the dramatic system, instead of freely authorising its actual defects by embellishing them, and that no one could have executed the project better than him, not less from the surprising powers with which he was endowed by nature, than from the universal favour he enjoyed as being protected by the Imperial Court, and by the number of excellent musicians, who might have contributed by their efforts towards overthrowing the old fabric and constructing a new one. But without dwelling upon what might be advanced, I shall willingly accede to the reasons that exculpate Metastasio. I will allow that this great man was compelled to exercise his talents in a style defective by nature or the folly of others, and exclaim only against the circumstances that constrained him. Those circumstances were then untoward, which obliged him to change customs, and put into the mouths of his characters allusions, which, when the country and age are considered, did not in any way agree with them. Such for example as the use of Grecian mythology by the antient Asiatics, when a princess of Cambia, in reproaching a king of Media, makes use of the words *Furie d'Averno*. Making Astyages, an ancestor of the great Cyrus, sacrifice in the temple of Diana, or at least the goddess *triformis*, when this divinity, as adored by the Greeks, was unknown to the Medes until after the conquest of the Seleucids. Putting the words *vetro consigliere* into the mouth of *Hercules*, who lived in times many centuries antecedent to the age of looking glasses. All, I think, who have the smallest discernment, will interpret these and similar licenses like that painter, who, in representing our Saviour preaching to the people, gave him pages dressed as *Spaniards*. It is not less a defect of style which allows of many things unknown to real life, and which permits the uncertainty and contradiction that is to be perceived in many of his characters, for the sole purpose of repeating the same situations, and presenting a frivolous

passion under different trials. Amongst others, *Catone in Utica*, is a decided proof of this, although Metastasio always regarded this opera with peculiar fondness. Hardly does it contain a single person who maintains the character given to him in history, or that would be proper to his situation. I have already pointed out how the dignity of the Roman Legate *Fulvius* is lost in vain tenderness with *Emilia*; nor is the little artifice he practices, in order to discover her intentions with regard to *Cæsar*, less unnatural in a lover, or degrading to the character of a Roman. The widow of *Pompey*, who is handed down to posterity as a model of heroism and greatness, appears not only deceitful and insinuating, not only the indiscreet discoverer of the amorous feelings of *Marcia*, and disclosing her designs to *Fulvius*, whom she did not love, and whose fidelity she had reason to suspect, but (what is worse) designing like the vilest of women against the life of *Cæsar*.

Marcia, the daughter of *Cato*, who is described as being so noble as to refuse to acknowledge *Cæsar* for her lover, when he became the enemy of her country and her father, here belies her virtue, by refusing openly the husband proposed to her by her father, boasting of the love she bears to his hated rival, under circumstances that have destroyed every hope of peace between them, and when *Cæsar* could only be regarded by her as the oppression of liberty, and the enemy of *Cato*. *Cato* himself, that rigid adherent to justice, whose word was equal in the estimation of the Romans to an oath sworn in the presence of the Gods, is made to deny to *Cæsar* under a slight pretext, the audience which he had before promised him, nor does he scruple to mingle with public affairs at so momentous a period, the private circumstances of the nuptials of his daughter; he, who drawn from every domestic affection, was neither father, husband, nor brother. Is it requisite or natural in the drama, that princesses should so often suddenly become shepherdesses, and live amongst the woods without any suspicion? that so many persons should exist unknown? that they should all be discovered nearly in the same circumstances and nearly by the same means? that the plot should be always and every where the same, a declaration of love, jealousy, a reconciliation, and a wedding? so that he who reads three or four of Metastasio's operas may be almost said to know them all? that the catastrophes are not only too uniform, but often conclusions forced and bro-

ken, like the Gordian knot loosed by the sword of Alexander? Lastly, must be attributed as much to style as to circumstances that unskilful management which never displays sufficient reason for what is passing. Hence it happens that persons go, come, and fly, and meet upon the stage, not as if these circumstances naturally arose out of events, but merely because the poet so willed.— Hence it happens that two characters converse audibly to the spectators, without being heard or understood by the third person, who is on the stage, or that they speak alternately, echoing each others sentiments, like the shepherds in the pastoral eclogues of Theocritus, and that through whole scenes, without seeing each other. A striking example may be found in scene 1, act 3, of *Olimpiade*.— Nor will I allow that the spectator setting aside all this disorder and incongruity, is recompensed every time he hears an exquisite air or recitative, and that he should forgive the poet's forgetting every thing like order and precision for the sake of those partial beauties which constitute the chief grace of poetry and music; nor will I cite the example of either antient or modern authors who are now raised to a splendid immortality, although they almost entirely disregarded such precepts. This reasoning, although it might once have been admitted, would only serve to blind good sense, and that enlightened reason which is given to all to direct the labours of genius. What pleasure can a spectator enjoy from a drama which fails in interest and illusion? and how is this to be maintained when the poet has not the art of entwining it with his subject, combining action with his scenes, and keeping up a relation between all the incidents that are represented? How is an interest to be obtained without persuasion, where the eye is in perpetual contradiction to the sentiment? where the emotion which should be the effect of it, fails, for want of sufficient reason to produce it? If, as Boileau says in a verse, worth any recompense—

“Rien n'est beau que le vrai, le vrai seul est aimable,” what a permanency of glory attends those works where truth finds a place, and where all the circumstances prove the rejection of falsehood? A beautiful air, a pathetic recitative, may enchant for a short time, but disarrangement of the parts, incongruity reigning through a whole, will soon do away with this evanescent warmth, which cannot find sufficient aliment. But I have now advanced

so much against Metastasio, that the reader will imagine I have undertaken this criticism principally with a view to censure him. If this should be the case, I must intreat him to give up such a suspicion. I protest that my veneration for the illustrious author is excessive, that none can praise him with more sincerity, nor more willingly adopt excuses for his defects, "*quas humano parum cavit natura*," small enough in comparison with his other rare endowments. But it was incumbent on me to sustain in the first place the resolution I have intrepidly taken, never for any consideration to abandon the truth. Besides this I wished to caution aspirants (if my opinions merit their attention), in order that they might study the many excellences of Metastasio, without imitating those things which, even if pardonable in him, would in them be inadmissible. Above all, Metastasio should not be taken as a model for tragedy, as some Italian writers in their zeal maintain. The sublime pathos of tragedy has as much to do with the character of the musical drama, as the Roman mother of the Gracchi had with a dancer, and confounding one with the other, will only spoil both. With these precautions I recommend all young persons to study Metastasio. His most excellent works are *La clemenza di Tito*, *Achille in Sciro*, *L'Olimpiade*, *Demofonte Issipile*, *Zenobia*, *Regolo*, *Temistocle*, *La Betulia liberata*, *Gioas*, with almost all the sacred dramas. The next in the scale are, *Ezio*, *L'Artaserse*, *L'Eroe Cinese*, *Demetrio*, *Catone*, *Ipermestra*, *Adriano*, *Ciro riconosciuto*, *Sirse*, *Nitetti*, *il Trionfo di Clelin*, *L'Asilo d'Amorè*, *La contesa dei Numi*, *L'Astrea placata*, with some others of his shorter dramatic compositions. Then we must have some indulgence for *Giustino*, *Didone*, *Semiramide*, *Ruggiero*, *Alessandro*, *il Re Pastore*, and some of his sonnets.— But these distinctions will no more sully the glory of this great author, than criticisms on their works do that of Virgil, Homer, Corneille, and Racine, to whom Metastasio is equal in his kind. He will always be the glory of his country, and the first lyric poet in the universe. Greece would have immortalized his name, as she did those of Linus and Orpheus.

SCHOOL OF FLORENCE.

ALTHOUGH the least important amongst the nurseries of music in Italy, it is impossible to imagine that Florence, which has produced or fostered almost all that is illustrious in the sister arts, should be without distinction in this. One of the first proofs of the musical taste of the country is to be observed in a collection of "*Laudi spirituali*," a kind of sacred composition, produced and performed at Florence so early as the year 1310, by a Philharmonic Society, which still exists. In addition to this, the town of Arezzo, which gave birth to *Guido*, the founder of the present musical system, is situated in Tuscany. Music however appears, like the other arts, to have sprung up and flourished, principally under the fostering care of the family of *Medici*. Under Lorenzo, the magnificent, Antonio Squarcialuppi, the organist of the Duomo, at Florence, was so much esteemed as a musician, that a monument was erected to his memory, on which was the inscription given in the note.* At the same period, the *Canti Carnascialeschi* were sung in the streets of Florence, and the learned Politian, tutor to Leo the Tenth and the other sons of Lorenzo, who left amongst his works a discourse on music, is said to have died whilst playing on the lute. The earliest masters of the Florentine School form, however, like those of almost all others, a list of laborious more than talented composers, uninteresting to any but the scientific—but as we have endeavoured to render all our former histories as complete as possible, we shall not curtail this.

Francesco Corteccia was organist to the grand Duke Cosmo II. for thirty years, and was also a composer of madrigals, motets, and *Responsiones et Lectiones*, all published at Venice. His works were however dry and uninteresting; he died in 1581, and

* Multum profecto debet Musica Antonio Squarcialuppo organistæ. Is enim ita gratiam conjunxit ut quartam sibi viderentur Charites musicam adscivisse sororem. Florententia civitas, grati animi officium, rata ejus memoriam propagare cujus manus sæpe mortales in dulcem admirationem adduxerat, civi suo monumentum donavit.

was succeeded in his office at the Tuscan Court by Alessandro Striggio, a lutenist and voluminous composer of some celebrity. He is mentioned frequently in Morley's *Introduction*, and by the historians of Italian poetry, Crescimbeni and Quadrio, in terms of praise, as one of the earliest dramatic writers in Italy, whose operas at that period were little more than madrigals in action. But in such an early stage of the art, great proofs of talent could not often be looked for, and consequently the compositions of Striggio, especially his madrigals, are deficient in clearness of harmony and beauty, as well as accent in melody. Vincentio Galileo, the father of the celebrated Galileo, was the scholar of Zarlino, and a musician of some note; he played on the lute, but he was most known as a theorist, and that in a controversy with his master, in which he defended the doctrines of Aristoxenus, which Zarlino, as a friend to the tempered scales, is much against. Galileo's first work was a tract, entitled *Discorso intorno all'opere di Zarlino*; this was noticed by Zarlino, and in 1581 Galileo published his *Dialogo della Musica antica e moderna in sua difesa contra Giuseppe Zarlino*, in which he declares himself his open antagonist. In this work are several curious observations and facts relative to music. It was the opinion of the author that Italy, which at that period contained more musical people than any country in Europe, could boast of only four great organists, viz. *Padovano*, *Claudio da Coreggio*, *Guami*, and *Luxdaschi*, and he complains bitterly of the "Musical Embroiderers of his time, who, by their changes and divisions so disguised every melody, that it was no longer recognizable." He says that the harp, which was in use in Italy before the time of Dante, was transported thither from Ireland, and the guitar from England, formerly famous for their manufacture.

Antonio Festa, the exact time and place of whose birth are unknown, was nevertheless a composer of far superior merit to that which is usually displayed in the works of the masters who preceded Palestrina and Carissimi. His motets and madrigals are clearly and well phrased, and contain much rhythm and grace—indeed Dr. Burney, who scored many of his compositions, considers him (Palestrina and Porta excepted) as the finest contrapuntist of Italy, before Carissimi.

Of Giovanni Animuccia, the predecessor of Palestrina, at St.

Peter's, we have already given an account.* These masters comprise the history of what may be termed the first era of the Florentine School, which commenced a more brilliant career with the birth of Giacomo Peri, in 1600, at Florence. To this composer must be ceded the honour of having invented *airs*, and by this means diversified the character of the opera, which before his time consisted entirely of recitative. The credit of this step towards perfection in music has been usually assigned to Cavalli, but although this master, certainly highly improved and moulded into a more pleasing shape what Peri had begun, yet the latter composed the opera of *Eurydice*, for the marriage of Henry IV. of France, with Mary di Medicis, in which a species of *air* is decidedly introduced alternately with recitative, although it consisted of nothing more than one or two stanzas, preceded by a short symphony. No other works by this composer are known, except some which he wrote in conjunction with the Roman master, Cassina.

Giacomo Corsi, a gentleman of fortune at Florence, of the same standing as Peri, distinguished himself as a follower of the muses, and particularly of Euterpe. Rinuccini, a poet of some eminence, furnished the *Libretti* of his operas, which were performed at his own palace, in the presence of the Grand Duke. These dramas were stamped with the same regularity and magnificence of effect, though in a less degree, that characterise the opera at the present time, but as he was assisted by Peri in two of them, *Daphne* and *Gli amori d'Apollo e Circe*, it is hardly to be known to which to ascribe their superiority. The truly celebrated Lully was a native of Florence, but his genius was as it were transplanted to another soil, and we shall refer our readers to a previous article for his memoir.†

The opera of Italy, which now began rapidly to rise in the scale of celebrity, and to add each year to its perfection, ceases however from this period to owe much to the productions of the Florentine school, though of later years it has had some masters to boast who are brilliant ornaments to the annals of art. Our notices will therefore be brief:—Acciajuoli, a composer who flourished towards the end of the 17th century, composed the seri-

* See Vol. 6, page 204.

† See Vol. 7, page 43.

ous operas of *Damira placata* and *Ulisse*, and some of the earliest comic operas ever produced. The Chevalier Giovanni Apolloni was at this period also a dramatic composer of eminence; his operas were *Argia*, *Astiage*, *Il Schiavo regio*, and *Dori*, a pastoral or comic opera. Though it is scarcely within our province to include instrumentalists, yet there were at this period two Florentines who highly adorned their art. Francesco Geminiani was born at Lucca, in 1680. His first instructions in music, and on the violin, were received from Aless. Scarlatti, and afterwards he became one of the most celebrated pupils of Corelli. The greater part of his life was passed in London, but he died at Dublin in 1762. Geminiani published in London a *Treatise on Good Taste*, *The Art of Playing the Violin*, *The Art of Accompaniment*, and a *Dictionary of Harmony*. His sonatas in Corelli's style are very superior compositions.

Maria Veracini, another violinist of the same school, born at Florence at the end of the 17th century, travelled a great deal, and obtained a large portion of success in Italy, Germany, and England. So great was his talent and so excellent his style that even Tartini himself journeyed with him to obtain his instruction. At this period the two serious operas of *Il Pastor fido* and *Romulo e Tazio*, composed by Luigi Pietragnua, had considerable success.

A marked difference to be observed between the Florentine and the other Italian schools is, that instead of numbering sacred with dramatic composers, it can boast only of those of the latter class after the time of Festa. The cause is undiscovered, nor is it of sufficient importance to require any research, we only mention it as a peculiarity.

Antonio Pistorini, born at Florence in the 17th century, from whose hand there is no composition extant, was yet known in his day as an eminent musician. His works were dramatic, and appear to have been principally comic operas and interludes.

Another and still greater violinist now claims our attention—the celebrated Pietro Nardini, who was born at Leghorn in 1725. This able performer was the greatest of Tartini's scholars, and in the year 1769, proved at once his gratitude and respect for his master, by attending him in his last illness with almost filial piety. Nardini was first violin to the Grand Duke of Tuscany. He travelled a good deal in Italy and Germany, and was for some

time in the service of the Duke of Wirtemberg. After thirty years absence he returned to his native city, and there composed his sonatas, which are so celebrated for beauty of expression.—Nardini excelled chiefly in the execution of the adagio.

Giovanni Placidio Ruttini was born at Florence, in 1730. At the age of 24 he went into Germany and established himself at Prague, where he remained till the year 1766; he then returned to Italy, and produced at Modena and elsewhere several operas of his composition; three only are known—*Gli Sposi in Mascheri*, *Amor industrioso*, and *Vologeso*. Whilst in Germany Ruttini published at Nuremberg several sonatas for the harsichord; *Pensa a serbarini*, an aria for a soprano, and a cantata, *Livinia e Turno*, the poetry of which was written by Maria Antoinette, Electress of Saxony.—N. Sofia, chapel master at Lucca, his native city, composed at this period a grand mass, which was executed at Florence with success. We must also mention, as a native of Lucca, where he was born in 1740, one of the finest instrumentalists that ever lived, Luigi Boccherini. His memoir has already been given.* Bernardo Mengozzi, born at Florence in 1758, laid claim to the gratitude of the art in a double capacity; he was celebrated both as a composer and a singer. France, at this period, the well-known asylum of Italian artists, became the adoptive country of Mengozzi, and at Paris his talents, both as a singer and dramatic composer, were highly applauded. After having first brought his music into notice by introducing it into the operas in which he performed, he produced with great success the following entire comic operas; *Les deux Visirs*, *Isabelle de Salisbury*, *Pourceaugnac*, *Les Habitans de Vaucluse*, *Brunet et Caroline*, *La Dame voilée*, and *Une faute par amour*. The style of Mengozzi was original, and cannot be better described than as exceedingly spirited, it was so close, yet so expressive. During the youth of the preceding composer, Gualberto Brunetti and Florido Tomeoni had distinguished themselves in Florence; the former, who was the organist of Pisa, by the opera of *Bertholdo*; the latter, by a learned work on his art, explaining the causes of the superiority of the Italians in music.

We have now reached the close of our short account of the

* See Vol. 6, page 361.

School of Florence, and are happy to terminate it with the memoir of its finest composer, as well as one of the greatest that ever adorned the annals of art. We allude to Maria Luigi Carlo Zenobia Salvador Cherubini, who was born at Florence in 1760. At nine years old Cherubini began to study composition under Bartholomeo Felice and his son, and at their death he was placed with Bizzari and Castrucci. It soon appeared to what good purpose the talents of the youth had been cultivated. Before he attained his 13th year he had composed an opera and a mass, which were succeeded during the next five years by several sacred and dramatic compositions, all received with great applause. Such wonderful precocity engaged the attention of Leopold II. who in 1778 granted him a pension to enable him to pursue his studies under Sarti, with whom Cherubini remained at Bologna for four years, and who valued his talents so highly as to employ him in composing the subordinate parts of his operas for him. In 1784 Cherubini visited London, where he stayed two years, and produced the operas of *La finta principessa* and *Giulio Sabino*. Cherubini, though he travelled much, has spent the greater part of his life at Paris, which may be considered as his adopted country. He was named one of the five inspectors of the Conservatory at its organization, and has taken a part in several of the "*Methodes*" published under its sanction. His opera of *Lodoiska*, produced at Paris in 1791, is generally considered as his chef d'œuvre. The style of Cherubini combines great richness and brilliancy of instrumental effect, with science, melody, and originality in his vocal music. How frequently do his superb overtures to *Anacreon** and *Les deux journées* make a distinguished feature in our present concert bills! The following is a list of his operas:—1780, *Quinto Fabio*; 1782, *Armida*; *Messenzio*, at Florence; *Adriano in Syria*, at Leghorn; 1783, *Lo Sposo di tre femine*; 1784, *L'Idalide*, at Florence; *Alessandro nell' Indie*, at Mantua; 1785, *La finta Principessa*, at London; 1786, *Giulio Sabino*, at London; 1788, *Iphigenia in Aulide*, at Turin; *Demophoon*, at Paris; 1790, Additions to Cimarosa's *Italiana in Londra*, at Paris; 1791, *Lodoiska*, at Paris; 1794, *Elisa*; 1797, *Medée*; 1798, *L'Hotellerie Portugaise*; 1799, *La Punition*, *La Prison*.

* See Vol. 3, page 415.

niere ; 1800, *Les deux Journees* ; 1803, *Anacreon* ; 1804, *Achille à Scyros* (a ballet) ; 1806, *Fantiska*, at Vienna ; 1809, *Pigmaglione*, at the theatre of the Thuilleries : besides these operas, Cherubini has composed a great deal of church and chamber music, scarcely less admired.

MADAME CARADORI ALLAN.

THE modifications of manner in vocal art may justly be said to be no less numerous than the individuals who have illustrated the science and distinguished themselves by superior performance. We have already dwelt at some length upon this fact in our memoir of Miss Stephens,* but it seems more extraordinary when considered in relation to Italian singers, whose feelings are equally warm, whose principles of instruction are uniform, whose modes of expression are alike, and whose talents are more generally and more constantly directed towards dramatic music than those of the singers of our own country. Italians concentrate—the English dissipate their powers. The former rarely quit the music of their own composers or of their own theatres—the latter on the contrary aspire to be at once Italian and English singers in all styles, the church, the orchestra, the theatre, and the chamber. Hence we view with little surprize the diversity of style, or rather the absence of any decided characteristic style in our native vocalists—but in Italians, though easily accounted for by the difference of natural endowment, of industry, opportunity of instruction, or of hearing good performers which the individuals happen to possess, the variety is no less perceptible and no less a matter for our admiration, since it demonstrates the infinitely delicate divisions of which both nature and art are susceptible, even when narrowed by natural predilections and national customs, and displays

to still greater advantage the force of intellect over the acquisitions of a singer. The lady whose talents we are about to describe was not, it seems, originally educated with a view to the profession! She is the daughter of Baron De Münck, a native of Alsace, and a Colonel in the French army; but at his death she found herself compelled to turn her musical acquirements to the means of improving her own fortune and assisting that of her mother, to whose sole care and attention she is indebted for so much of her knowledge of the art as she enjoyed at her entrance into public life. Madame De Münck was her only instructress, and we the more earnestly insist upon this point because that lady still exercises her abilities as a teacher, and did not the fine science of her daughter sufficiently declare her capability, we could from the best and most disinterested authority support her claims to the character of a most excellent teacher of singing.

Madame Caradori first appeared (at the short notice of three days) in England, and indeed on the stage, as *Cherubino*, in Mozart's *Le nozze di Figaro*—a character which unites innocence, archness, and that nameless passion in its earliest rudiments, which, "through certain strainers well refined," becomes the "gentle love," that according to our ethical poet, charms one of the sexes, and according to the experience of human life, constitutes the most enviable guide to the happiness of the other—so truly so indeed, that they who do not arrive at the sentiment, esteem it necessary to their success to affect all its semblances. We have ever esteemed this part to be amongst the most hazardous an actress can encounter, for while too cold a demeanour destroys all the effect, too forward a carriage is sure to entail imputations which the delicacy of a sensitive mind would most wish to avoid. Madame Caradori succeeded perfectly, and it will be seen as we proceed, how entirely the delicate susceptibility of her mind, as portrayed in her performance, accords with the most indispensable requisites of the part. From the period of her appearance to the present hour she has continued to sustain an equal reputation, and which, if it has not actually risen to the station of the prima donna, has yet stood so near it, as to render the distinction all but imperceptible. Madame Caradori's voice is not of that extensive volume that fills the ear with its tone, and commands as it were admiration by its force. Neither can it be called thin,

but it has a sort of middle power, while its quality is sweet, pure, and delicate. It is probably owing to this, that she pleases even more in the orchestra than upon the Italian stage, for it is in the nearer approximation of the chamber that her perfections are all to be apprehended—delicacy, extreme delicacy, both in conception and execution, being the peculiar and capital property of Madame Caradori's singing. Her intonation is far more correct than usually appertains to the performers of the King's Theatre. The same precision which applies to her manner generally, belongs to this, one of the first if not the very first attribute of fine performance.

In point of conception, Madame Caradori tempers the warmth of Italian sensibility with a chastity that is all but English, and while her own countrymen esteem her more cold than comports with their fiery temperament, the English are delighted with the sweet and elegant, but obviously restricted manner to which she at all times adheres. It is this quality perhaps that renders her English singing more like that of a native than the execution of most foreigners. She has married Mr. Allan, the secretary of the King's theatre, and thus her acquaintance with our language has probably been facilitated; but be this as it may, even the most austere judges of our native school are loud in their commendations of her English style.

Madame Caradori's execution is facile, neat, and polished in a very high degree; indeed this must be reckoned amongst the first of her vocal accomplishments. The same chaste elegance that pervades the rest of her performance is found to govern her display of ornament. If she never astonishes, she is always gracefully pleasing. The embellishments she appends never seem extravagant—if they seldom surprise, they are never without their effect, because they are never common; they are in fact the offspring of the delicate fancy and calm judgment which throw so polished an air over all the demeanour of this truly elegant woman.

As a musician, Madame C. ranks high. She reads music with the utmost ease and accuracy—a circumstance that adds very much to her usefulness as well as to her reputation as a professor.

From this relation it will be understood that the subject of our memoir is always simple, unaffected and graceful, falling short of the very highest class only in that powerful and deep expression, that

gran gusto, which depends upon energy of character and volume of voice. To be lost in the passion of the song and to think of nothing else—to deliver up all the feelings and all the faculties—to be absorbed and as it were transmuted into the very being, requires a temperament as fearless as commanding—a mind, which if it be not absolutely conscious of its own force, is yet so free from all selfish considerations, so wholly possessed and inflamed with the love of art, as belongs only to the enthusiasm of high phantasy. Such a creature Madame Caradori Allan assuredly is not. She is rather of that nature which charms by simplicity, by gentleness, and by the elegance which seldom fails to accompany a disposition truly feminine. Madame Caradori Allan is indeed one of those pure and bright characters who have of late risen to dignify a profession, stigmatised rather by the deplorable exceptions to virtuous conduct, than by any thing necessarily appertaining to its exercise. Her manners are most amiable in private life, and she has her reward in the estimation which awaits her wherever she appears, and in the friendship of persons of the first condition. What the vast progression which is now advancing intellect may arrive at in another age we shall not presume to anticipate; but we of this have already witnessed the benefits of talent combined with conduct, which may be said to constitute their possessors a part and no inconsiderable part of the “natural aristocracy” of this free country, where, although the

“Genus et proavos et quæ non fecimus ipsi”

preserve to the descendants of illustrious men the privileges their great ancestors have earned, there is yet a perfect recollection that merit is the fountain of honour, and living talent commands no less homage than those distinctions which are but representative of that which has been. And it is alike honourable to both countries, that the Italian stage should, in the person of Madame Caradori Allan, boast so fair an example of the most unsullied morals and the sweetest manners, whilst the English theatre has at its head a female like Miss Stephens, who in the midst of the incense of a nation's praises, retains a purity of manners that would adorn any condition.

Morning and Evening Services and Anthems, for the use of the Church of England; composed with an Accompaniment for the Organ or Piano Forte, by Sir John Stevenson, Mus. Doc. In two volumes. London. Power.

The history of the music of all nations will be found to be very much connected, even where it is not primarily derived from and fixed upon the ceremonies of religion. Italy had her masses before her operas, though her fame seems now rather to be placed upon the dramatic than the ecclesiastical compositions of her most celebrated masters. And if the name of Rossini is now more popular and wide-spreading than that of Palestrina, the reason lies scarcely more in the distance of time at which the latter wrote, than in the change which has taken place in manners and in the nature of the affections to which these several works are addressed. When Palestrina lived and wrote, the church had not only a deeper and a stronger hold on men's minds than at present, but being almost the only seat of the arts, there was probably much of the same inducements to lead the population to the exercise of their devotions, which draw them now to places of amusement. In Italy, so far as music is concerned, the stage may fairly be said to have triumphed over the church.

But in England this can hardly be admitted to be the case. For if our noble cathedral service be fallen into comparative or complete neglect, nationally speaking—if half a dozen old men and women, or as many of the lame, the halt, and the blind, make up the entire numbers of the daily congregations, for whom such splendid architecture subsists, such noble establishments are formed, and such munificent endowments granted, we dare not form any other supposition than that the shame lies very much at the doors of the church—of those dignitaries, who declare themselves called of heaven, and who are appointed and paid, enormously paid, to preserve the venerable ceremony in all its beauty of holiness, as well as to support it with all the solemn science of which it is so supremely capable. If then we see that neither the duty of the observance nor the attraction that ought to surround so important an object has been found sufficient to keep alive in their

purity among mankind, the sentiments of the pious founders of all this vast apparatus, we dare not seek for a cause any where but in the shameless ignorance, indifference, and negligence which have but too often been observed to have gradually permitted the appropriation of the funds to other persons, if not to other purposes than those for whom and for which these endowments were intended, and which have prepared the way to the consequent decline of the respect such combinations of powerful influence are calculated to inspire. Yet notwithstanding we are compelled, by the most glaring and the most painful facts, to admit that such has been the fate of our noble cathedral service, we must still believe that sacred music still holds its pre-eminence in the estimation of the people of England. Our oratorios are the test of the truth of this belief. For when has any secular or dramatic music superseded the performance of Handel's sacred compositions? No not even his own secular works have lived to vie with his church music. The Messiah, the Dettingen Te Deum, the Coronation and Funeral Anthems, not to mention many others of his strictly ecclesiastical writings, have stood far above the competition offered by any of his opera songs or concerted pieces. If it be replied that the grandeur and sublimity of the one species is so far superior to the qualities of the other as to forbid comparison, the answer will prove the truth of our assertion. The English, it is thus demonstrated, are yet a people whose grave and strong minds are to be moved by serious and solemn thoughts, as well by light and voluptuous amusements, and this is the reason why the music of the church, or music of that sacred character which approaches so nearly as scarcely to be distinguished in sentiment from ecclesiastical composition, properly so called, still preserves an obvious ascendancy over the general mind, and a high place among the national entertainments.

While then we admit the decline of ecclesiastical composition, we would point out that there still subsists a strong national attachment to sacred music—sufficiently strong indeed to prove that a far greater share of veneration might have been kept towards it, had its conservators done their duty, and also that even now there is a basis wide enough to build the hope of renewed attention upon, if becoming efforts are made. When a work like the one before us appears, it affords some proof that

this hope yet lives in the breast of the artist, as well as in the belief of the publisher. With the view therefore of conveying some notion of the rise, progress, and present state of ecclesiastical composition in England, we shall go back to the early periods of its history, and trace it downward to the present time.

The earliest service prepared for the church of England, subsequent to the Reformation, was composed by John Merbecke or Marbeck, of whom Fox in his "Acts and Monuments," gives a curious biographical account.* "This service was entitled the Booke of Common Praier, noted." This book may truly be considered as the foundation of the musical service of the church of England.

"It was formed, says Sir John Hawkins, on the model of the Romish ritual; there was a general recitatory intonation for the Lord's Prayer, the Apostle's Creed, and such other parts of the service as were most proper to be read, in a certain key or pitch: to the introitus, supplications, suffrages, responses, prefaces, post-communions, and other versicles, melodies were adapted of a grave and decent form, and nearly as much restrained as those of St. Ambrose or Gregory; and these had an harmonical relation to the rest of the service, the dominant in each being in unison with the note of the key in which the whole was to be sung.

"After a short explanation of the musical characters that occur in the book, follows the order of Mattins, beginning with the Lord's Prayer, which, as it is not required by the rubric to be sung, is set to notes that bespeak nothing more than a succession of sounds of the same name and place in the scale, viz. *C sol fa ut*, that being about the mean tone of a tenor voice. These notes are of various lengths, adapted to express the quantity of the syllables, which they do with great exactness.

"For the reasons of this uniform kind of intonation it is neces-

* Marbeck was organist of Windsor, and with other persons favourable to the Reformation, had formed a society. Upon intimation that they held frequent meetings, Gardiner, Bishop of Winchester, obtained a commission to search for heretical books. Anthony Person, a priest; Robert Testwood, a singing man; John Marbeck, and Henry Filmer, a tradesman of the town, were apprehended. Amongst the papers of Marbeck were found, in his hand writing, some notes on the bible and an English concordance. He explained his possession of these things by his own pious industry and his poverty, which induced him to copy and compose what he could not afford to purchase; but he was nevertheless tried for heresy, with his three friends, and condemned. They were burned on the day succeeding the trial, and Marbeck appears to have been saved by the personal regard entertained for him by Gardiner, to whom his sentence was remitted. After his escape he applied strenuously to his professional studies, and two years after, on the death of Henry VIII. he made a public profession of his faith, and completed and published his concordance.

cesary to recur to the practice of the church at the time when choral or antiphonal singing was first introduced into it, when it will be found that almost the whole of the liturgy was sung; which being granted, the regularity of the service required that such parts of it as were the most proper for music, as namely, the *Te Deum* and other hymns, and also the evangelical songs, should be sung in one and the same key; it was therefore necessary that this key, which was to pervade and govern the whole service, should be fixed and ascertained, otherwise the clerks or singers might carry the melody beyond the reach of their voices. As the use of organs or other instruments in churches was not known in those early times, this could no otherwise be done than by giving to the prayers, the creeds, and other parts of the service not so proper to be sung as *red*, some general kind of intonation, by means whereof the dominant would be so impressed on the ears and in the memories of those that sung, as to prevent any deviation from the fundamental key; and accordingly it may be observed that in his book of the Common Praier noted, Marbeck has given to the Lord's Prayer an uniform intonation in the key of C, saving a small inflexion of the final clause, which here and elsewhere he makes use of to keep the several parts of the service distinct, and prevent their running into each other.

"The objections of particular persons, and the censure of the thirty-two commissioners in the *Reformatio Legum Ecclesiasticarum* against curious singing had made it necessary that the new service should be plain and edifying. In order that it should be so, this of Marbeck was framed according to the model of the Greek and Latin churches, and agreeable to that tonal melody, which the ancient fathers of the church have celebrated as completely adequate to all the ends of prayer, praise, thanksgiving, and every other mode of religious worship."

During the reign of Edward VI. the liturgy was twice regulated; Mary rescinded and Elizabeth re-established the second form. She insisted on the retention of the solemn church service, and in the forty-ninth of those injunctions concerning the clergy and laity, published in the first year of her reign (A.D. 1559), she especially provides "for the continuance of syngynge in the church." The article expresses that by this means "the laudable science of Musicke hath been had in estimation and preserved in knowledge;" and while it especially provides, "neither to have the same in any parte so abused in the church, that thereby the common prayer should be the worse understande of the hearers," her Majesty ordains that "for the comforting of such as delite in musicke, a hymn may be sung either at the beginning or end of the service." Marbeck's may henceforward be considered as the general formula of church service. The people however were

probably dissatisfied with mere melody, and in 1560 a musical service for three and four parts was published by John Day. The difference between Marbeck's and Day's services appear to be, that in the former the whole was set as a single part; in the latter, the offices in general were composed in four parts, and in the following order—*Venite exultemus, Te Deum, Benedictus Dominus, the Letanie, the Lord's Prayer, the Communion, containing the Kyries after the Commandments, Gloria, Nicene Creed, Sanctus, and the Blessing.* The book also contains prayers and anthems in five parts. Tallis, Caustin, Johnson, Oakland, and Taverner, appear to have assisted in the composition of the music. The base of the anthems, it is remarkable, is set for children's voices. Five years afterwards Day printed a second collection. These being published in single parts the books are now unfortunately dispersed.

We have adverted to these particulars concerning the formation and introduction of the liturgy, though in truth our concern is with the composition of the cathedral service. But the names of the early framers of the music of the one are also those of the composers of the other. Dr. Christopher Tye, Marbeck, Tallis, Bird, Shephard, Parsons, and Wm. Mundy, were probably the men who wrote the tunes to the early national versions of the psalms, as well as those anthems and services which have come down to us from several of them, and which are the early and excellent models upon which almost all the subsequent writers have wrought. Many collections of tunes appeared soon after the Reformation.

Thomas Tallis is held to be the father of English compositions for the church. He is commonly said to have been organist to Henry VIII. Edward VI. and Queen Mary; but if he exercised that office it does not appear that any regular appointment of such a functionary was made, but that he performed the duties as one of the choir. Harmony and contrivance are the principal attributes of the works of Tallis, and there yet exists an extraordinary specimen of ingenuity in his "song of forty parts,"* which is described at length by Dr. Burney. Upon the compositions of this "admirable contrapuntist," as Dr. B. calls him, and as

* This effort of thought and labour has however been exceeded by our learned cotemporary, Mr. Worgan, in his motet of forty-five parts.

all judicious critics have admitted him to be, stands the claim of England to the title of having founded a school of ecclesiastical writing even before Palestrina had obtained the reputation he soon after acquired. They prove, says Dr. B. "that we had choral music of our own, which for gravity of style, purity of harmony, ingenuity of design, and clear and masterly contexture, was equal to the best productions of that truly venerable master." Sir John Hawkins conjectures, and with great appearance of probability, "that he laid the foundation of his studies in the works of the old cathedralists of this kingdom, and probably in those of the German musicians, who in his time had the pre-eminence of the Italians." His "song in forty parts," seems to have originated in the desire to outgo Johannes Ikenheim, who had made a composition in thirty-six parts. Tallis's services and motets were principally written to Latin words.* Dr. Aldrich has adapted many of them to English for the service of our cathedrals.

Richard Farrant was a gentleman of the chapel royal in 1564, and his writings are "in a style remarkably devout and solemn."

William Byrd or Bird was the scholar of Tallis, and an industrious and learned composer. It has been very justly remarked, that the complexities and involutions in the motion and arrangement of the parts in those days of fugue and contrivance, must necessarily have consumed a prodigious portion of the time of musicians in working out these elaborate constructions. The five works of Bird, which Burney enumerates as having been published by him, independently of the share he had in the *Cantiones sacræ* and other publications, entitle him to the character given of him above. His pieces were also chiefly set to Latin words; but his admirer, Dr. Aldrich, has given most of them an English arrangement. Bird is the reputed author of the canon "*Non nobis Domine.*"

Orlando Gibbons, according to Wood, was "accounted one of the rarest musicians and organists of his time." In 1604 he was appointed organist of the Chapel Royal. The most celebrated of his anthems is Hosanna to the Son of David;† and its charac-

* Some of the finest specimens of these are printed in the histories of Hawkins and Burney.

† It is very often performed at the concert of Ancient Music, and whoever has heard it there will accord with Sir John Hawkins's acknowledgement of its "unspeakable grandeur."

teristics are those of his compositions in general—fine harmony, simplicity, and “unspeakable grandeur.” Dr. Tudway says of him, after eulogizing Tallis and Bird, “that none of the later composers could ever make appear so exalted a faculty in compositions for the church except that most excellent artist, Orlando Gibbons, organist and servant to King Charles I. whose whole service, with several anthems, are the most perfect specimens of church compositions which have appeared since the time of Tallis and Bird; the air so solemn, his fugues and other embellishments so just and naturally taken, as must warm the heart of any one who is endued with a soul fitted for divine raptures.”

Thomas Morley, to whom the lovers of madrigal are so much indebted, produced nothing for the church but the Burial Service which is supposed to be the first after the Reformation, and which is still used in Westminster Abbey on great and solemn occasions. Dr. Burney heard it at the funeral of George II. and has given an analysis of its several parts.

Dr. Bull, though a player of extraordinary powers and an elaborate composer, added little to ecclesiastical music. Difficulties were his employment, and he invented almost as many as he found.

Such were the composers for the church about the time of Queen Elizabeth—a time so much boasted of. Their works must be considered according to the genius of the age. Singing must have been in a very infant state, and instrumental music was less advanced. Choral harmony was alone regarded, and those attributes, which most delight modern musicians, were then unknown. Rhythm, accent, and graceful melody were not. But these writers laid the foundations of a grave and solemn strength, which has had a visible operation in chastening and curbing the taste ever since; although, as Dr. Burney observes, new ages have occasioned new changes. “Thus the favourite points and passages in the madrigals of the sixteenth century, were in the seventeenth received as orthodox in the church; as those of the opera songs and cantatas of the seventeenth are used by the gravest and most pious ecclesiastical composers of the eighteenth.” Such being the fact, the art of writing ecclesiastical music should seem to consist in the adoption of the manner of a previous century; but the learned Doctor is nearer the truth when he says, that “the fugues and canons of the sixteenth century, like the Gothic buildings in

which they were sung, have a gravity and grandeur peculiarly suited to the purpose of their construction; and when either of them shall, by time or accident, be destroyed, it is very unlikely that they should ever be replaced by others in a style equally reverential and stupendous. They should therefore be preserved as venerable relics of the musical labours of our forefathers before the lighter strains of secular music had tinctured melody with its capricious and motley flights."

The composers of the reign of James I. and of the times succeeding to the period of the Restoration, were of the school of which Tallis may be considered as the head; for as the Sovereign came from a country less advanced in the arts than that over which he was to rule, he neither brought improvement nor added to the encouragement of music. Their compositions were regarded as learned and masterly, but they were of the same nature as those of their predecessors. Of these able musicians we need do no more indeed than insert a list of the names of those who flourished down to the times of Purcell, for they gave little of novelty or invention to ecclesiastical composition. They were as follow :

FLOURISHED	FLOURISHED	FLOURISHED
Anmer 1610	Hilton 1650	Shephard 1565
Barnard 1641	Hosper 1600	Strogers 1612
Batten 1630	Humphrey 1670	Tomkins 1607
Bayn 1589	W. Lawes 1630	Tudway 1705
Blow 1680	H. Lawes 1650	Turner 1696
Child 1636	M. Lock 1666	J. Ward 1610
Deering 1640	J. Mundy 1590	White 1620
Este 1615	W. Mundy 1600	Wilson 1644
Gibbons 1664	Pierson 1640	Wise 1670
Giles 1622	Rogers 1670	

At the commencement of the Commonwealth, the musicians belonging to the choirs were driven out, the organs destroyed or taken down, and the books dispersed, burned, or mutilated; and at the Restoration, a few of the eminent organists and singers who had lived in retirement during the period of Cromwell's protectorship, were collected together to re-establish the musical service of the King's Chapel. Dr. Child, C. Gibbons and Son, were appointed organists, Captain Cook the master of the boys, and among the gentlemen of the chapel were to be found the names of Anmer, Tucker, Henry Lawes, and Henry and Thomas Purcell, with others less celebrated. From this æra may be dated a new manner of writing for the church, to which probably several

causes contributed. First the natural and general advancement of the progression of society—a cause which ought never to be overlooked in a philosophical view of the changes to which the arts are subjected. 2dly. The extension of the studies of musicians to the compositions of other nations; and lastly, to the personal taste of the Monarch himself, which had been formed in France, where a livelier style of writing and of performance prevailed. Wearied with the repetition of the services and anthems contained in Barnard's collection, which constituted nearly all the stock with which the Chapel Royal was furnished,* the King encouraged the youth of the establishment who began to shew a disposition to compose, to prosecute their efforts. Amongst these were Pelham Humphrey, Blow, and Wise, who introduced a lighter manner, mixed with more originality—but the principal improver was Henry Purcell, the most exalted name in the catalogue of English composers.

The genius of this musician, who was born in 1658, but whose life, like those of Orlando Gibbons and Pelham Humphrey,† was short, was by this means early attracted to ecclesiastical music, and great as he was in secular composition, he was not less distinguished by his writings for the church. He not only studied the early models, but he felt, and indeed openly professed, the profound veneration and delight with which he regarded the then later composers of Italy—Carissimi, Cesti, and Stradella. From them he caught the love of expressive melody, and while he might be said to imitate both their style, and in some points that of the French, which Charles II. had rendered popular,

* About this time it was very common for persons of rank to resort in the afternoon to St. Paul's to hear the service, and particularly the anthem; and to attend a lady thither was esteemed as much an act of politeness, as it would be now to lead her into the opera. In the life of Mary Moders, the famous pretended German princess, who was executed in the year 1673, for a capital felony in stealing plate, and who had been married to many husbands, it is related that whilst Mr. Carleton, one of them, was courting her, and in the infancy of their acquaintance, he invited her to honour him with her company to St. Paul's, to hear the organ, and certain excellent hymns and anthems performed by rare voices.—*Hawkins's History of Music*, vol. 4, page 360.

† Gibbons died at 44, Humphrey at 27, and Purcell at 37.—“If these admirable composers had been blest with long life,” says Burney, “we might have had a music of our own, at least as good as that of France and Germany.”

he adapted the manner to the genius of his country. "In writing for the church," says Burney, "whether he adhered to the elaborate and learned style of his great predecessors, Tallis, Bird, and Gibbons, in which no instrument is employed but the organ, and the several parts are constantly moving in fugue, imitation, or plain counterpoint, or giving way to feeling and imagination, adopted the new and more expressive style of which he was himself one of the principal inventors, accompanying the voice parts with instruments to enrich the harmony and enforce the melody and the meaning of the words, he manifested equal abilities and resources." Indeed the learned Doctor has given his sentiments concerning most of Purcell's church pieces at length,* and while he points out many errors and defects, he does not hesitate to pronounce some of his movements to be "*truly divine music*," and others to have reached "the true sublime."†

* General History of Music, vol. 3, page 480, & seq.

† A curious anecdote, which we shall quote from Sir John Hawkins, is attached to the composition of one of the anthems. "The taste of Chas. II. for music," says the historian, "seems to have been such as disposed him to prefer a solo song to a composition in parts, though it must be confessed that the pleasure he took in hearing Mr. Gostling sing is a proof that he knew how to estimate a fine voice. This gentleman came from Canterbury, and in 1676 was sworn a gentleman extraordinary, and in a few days afterwards, a vacancy then happening by the death of Mr. William Tucker, a gentleman in ordinary of the royal chapel. He was afterwards sub-dean of St. Paul's, and his memory yet lives in that cathedral. Purcell made sundry compositions purposely for him, and, among others, one, of which the following is the history:—The king had given orders for building a yacht, which, as soon as it was finished, he named the Fubbs, in honour of the Duchess of Portsmouth, who we may suppose was in her person rather full and plump. The sculptors and painters apply this epithet to children, and say for instance of the boys of Fiammengo, that they are fubby. Soon after the vessel was launched, the king made a party to sail in this yacht down the river, and around the Kentish coast, and, to keep up the mirth and good humour of the company, Mr. Gostling was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the king and the duke of York were necessitated, in order to preserve the vessel, to hand the sails and work like common seamen: by good providence however they escaped to land; but the distress they were in made an impression on the mind of Mr. Gostling which was never effaced. Struck with a just sense of the deliverance, and the horror of the scene which he had but lately viewed, upon his return to London he selected from the psalms those passages which declare the wonders and terrors of the deep, and gave them to Purcell to compose as an anthem, which he did, adapting it so peculiarly to the compass of Mr. Gostling's voice, which was a deep bass, that hardly any person but himself

Such was Henry Purcell. He has been followed by a train of composers as numerous if not so celebrated as those who came before him. We shall complete our rapid sketch by a list of his successors, noticing only such of them in detail as may seem to claim particular attention.

Aldrich 1690	Ebdon 1730	Kent 1730
Arnold 1790	Greene 1730	King 1730
Beckwith 1790	Goodwin 1710	Locke 1660
Bishop 1690	Hall 1690	Marsh 1820
Boyce 1750	Hayes 1760	Nares 1770
Brind 1700	Henstridge 1710	Piggot 1700
Camidge 1820	Heseltine 1720	Reading 1720
* Clarke 1700	Hine 1700	Richardson 1706
Corfe 1820	Holder 1670	Tucker 1670
Creyghton 1690	Isham 1718	Travers 1745
Croft 1710	Jackson 1750	Weldon 1710
Dupuis 1790		

was then, or has since been able to sing it; but the king did not live to hear it: this anthem, though never printed, is well known. It is taken from the 107th psalm; the first two verses of the anthem are the 23d and 24th of the psalm—"They that go down to the sea in ships, and occupy business in great waters: these men see the works of the Lord, and his wonders in the deep."

* A melancholy but singular anecdote is connected with the fatal termination put to the existence of this "pathetic composer," as Dr. Burney styles him, and who he also says was "all tenderness."

"Early in life he was so unfortunate as to conceive a violent and hopeless passion for a very beautiful lady of a rank far superior to his own; and his sufferings, under these circumstances, became at length so intolerable, that he resolved to terminate them by suicide. The late Mr. Samuel Wiely, one of the lay-vicars of St. Paul's, who was very intimate with him, related the following extraordinary story, which he had from his unfortunate friend himself. 'Being at the house of a friend in the country, he found himself so miserable, that he suddenly determined to return to London; his friend observing in his behaviour great marks of dejection, furnished him with a horse, and a servant to attend him. In his way to town, a fit of melancholy and despair having seized him, he alighted, and giving his horse to the servant, went into a field, in the corner of which there was a pond surrounded with trees, which pointed out to his choice two ways of getting rid of life; but not being more inclined to the one than the other, he left it to the determination of chance; and taking a piece of money out of his pocket, and tossing it in the air, determined to abide by its decision; but the money falling on its edge in the clay, seemed to prohibit both these means of destruction. His mind was too much disordered to receive comfort or take advantage of this delay; he therefore mounted his horse and rode to London, determined to find some other means of getting rid of life. And in July, 1707, not many weeks after his return, he shot himself in his own house, in St. Paul's church-yard; the late Mr. John Reading, organist of St. Dunstan's church, a scholar of Dr. Blow, and master of Mr. Stanley, intimately acquainted with Clarke, happening to go by the door at the instant the pistol went off, upon entering the house, found his friend and fellow-student in the agonies of death.'"

In this list we do not assume to have included all those who have written for the church, and whose services or anthems are to be found in the different cathedral libraries throughout the kingdom. In the lists we have printed in former volumes will be read many names equally worthy distinction perhaps, though not so well known. Indeed a most acceptable service might be rendered to the music of the church, by collecting and publishing the manuscripts which are now scattered over the face of the kingdom—and we conceive there is a sufficient love of science and sufficient liberality in the guardians of these treasures to permit them to be copied for such a purpose.*

Croft, Greene, and Boyce, are to be esteemed the most distinguished. In Dr. Burney's history are to be found scientific analyses of their works, which almost preclude the necessity of further observation. But we can but think the learned Doctor has not given sufficient credit either to Croft or Greene. There is more of majesty in the works of the former and less of levity in those of the latter than he ascribes to these able writers. The former certainly added strength, and the latter a touch of melody, more suited to the progression of the age in which he lived. When however we trace back the noble current of our ecclesiastical music, through its whole course to its sources, there appears to be far less of change than in any other style of writing. The reason is obvious. Those affections which are engaged in the exercises of devotion must always remain of a grave and chastened character, and to this character all the aids and excitements must conform or fail in their object.

The work of Sir John Stevenson which has drawn us into this brief survey of English church music, is in many senses important. It is a publication involving considerable hazard both of celebrity and capital. The two volumes contain no fewer than four hundred and sixteen plates, engraved and printed in the very first

* The University of Cambridge has set a worthy example in the permission they have granted to Mr. Novello, (who indeed has earned a title to the highest trust by his correct and noble edition of the masses of Mozart and Haydn), to extract and publish whatever he thinks proper from the MS. in the Fitzwilliam Collection. The learned Editor, we understand, intends to publish, in the first instance, three volumes from MS. never before printed of the works of Cesti, Carissimi, Durante, Jomelli, Leonardo Leo, Stradella, Palestrina, Caldara, Pergolesi, and others of name.

style of excellence, for which indeed it is only well-earned truth to say the name of the publisher, Mr. Power, is a pledge—so admirably executed are the works which proceed from his house. But it is in the addition they make to the author's reputation for good taste and to the stores of the church—it is in the stimulus to the study of this sort of composition, and to the patronage and practice which such a novelty may be expected to impart, that we more especially look for the benefit—if any be to arise. Sir John Stevenson has hitherto been known as a very pleasing writer of the productions of the day—he now aspires to the erection of a more solid and lasting monument of his ability.

The contents of the first volume appertain entirely to the services, as they are collectively called; and in order to convey a more complete notion of their extent, than our necessarily very general notice would otherwise permit, we shall give an abstract of them:—

Short Service for the Holydays
Te Deum in C
Jubilate do.
Chant for the Creed of St. Athanasius
Sanctus
The Nicene Creed in C
Magnificat do.
Nunc Dimittis do.
Gloria Patri do.
Cantate Domino do.
Deus Misereator do.
Te Deum in F
Jubilate do.
Creed do.

Sanctus in E flat
The Nicene Creed do.
Magnificat do.
Gloria Patri do.
Nunc Dimittis do.
Cantate Domino do.
Deus Misereator do.
Te Deum in C
Jubilate do.
Sanctus do.
Kyrie Eleison in E flat
Sanctus do.
Chants.

Of the execution of these pieces we may say generally that they are simple in their construction—neither so grave as to be heavy, nor so light as to be unbecoming—but clear as to harmony and agreeable as to melody, without levity or frivolity. There is no stretching after lofty or learned style, but there is an ease pervading the whole, which is at the same time perfectly consistent with the suitable dignity of the place and subject. Sir John's manner is not that of the elaborate contrivance of the early writers, yet it is not without a certain tincture of the pervading gravity and the manner common to the best writers for the church, which demonstrates good taste. There are some errors in point of accentuation, which would hardly be worth remarking, were

not accuracy the end of criticism. For instance, Sir John abridges the dissyllable "tookst" in the Te Deum into the monosyllable "tookst" unwarrantably, and if done euphoniæ gratiâ, without accomplishing the purpose, for the accumulation of consonants in the latter is far more harsh than the termination of the former word as commonly used. We could quote some other negligences of accentuation. Against them we may cite passages distinguished for superior merit:—*The Kyrie* (page 26); the termination of the chorus "*to judge both the quick and the dead*" (page 32). The verse beginning "*He remembering his mercy*" (page 46) is a specimen of the combination of modern melody with the simplicity of the ecclesiastical manner. At the end of the strain "*God shall bless us*" the interrupted cadence upon the word "*fear*" has a very solemn effect. The verse commencing at page 144, "*to be a light to lighten the Gentiles*" is beautiful and flowing, yet not losing sight of the dignity and chastity of the style. "*Let the sea make a noise*" (page 154) is a movement of considerable majesty, in the old manner. The "*Sanctus*" is generally well set throughout.

Whatever commendations we think due to the volume of services, those praises must be greatly augmented with regard to the anthems, which make up the second. These are twelve in number, and adapted for voices of every species, giving ample scope to display the perfections of each in solo parts, as well as choral effects. They are marked by the same characteristics, in chief—namely, purity of harmony, plain and clear contexture of parts, melody a little advanced towards the modern manner beyond that of Sir J. Stevenson's predecessors in this species of composition, and lastly by a sound, vigorous, and grave style.

The first anthem ("*O Lord our Governor*," from psalm 8) is a solo for a tenor in two movements, which passes into a duet for tenor and base. A chorus succeeds—then a base recitative and air—then a quintet and a concluding chorus. The whole is in the manner of Handel, and is energetic and forceful, though we do not think so highly of it as of others in the collection.

The second is upon words, some of which are excessively difficult to render effectively, if they be not (as we are inclined to fear) absolutely impracticable. These constitute the single parts. It opens with a recitative, "*I looked and behold a door was opened in*

heaven"—a quartet comes next—then a tenor solo—then a quartet, in which the organ accompaniment is bold and descriptive—then a base recitative and a chorus highly worked. A considerable degree of power is manifested in the concerted parts, but still the composer does not appear to us to have yet risen to his highest exaltation.

The third, "*There were shepherds abiding in the field*," forces itself into comparison with the same words as set by Handel in *The Messiah*, and therefore disadvantageously. But there is talent in the whole construction of the anthem, and particularly in the chorus "*Glad tidings*."

In the fourth we arrive at a more pleasing and perfect demonstration of the author's ability. "*Bow down thine ear, O Lord*," begins with a duet for two trebles in E minor, which is smooth, chaste, and pathetic. Then follows a solo for the first treble and a recitative *a tempo* for the second. They are both very good, with this reservation, that almost all the grace notes introduced are in wretched taste. Another duet and a chorus concludes the piece, of which the introductory parts must be esteemed the best.

"*Lord, Lord, how are they increased*" rises above all that have gone before. It commences with a duet for tenor and base, finished by a short chorus—then comes a very excellent base solo in the manner of Handel's declamatory base songs, and a tenor air, smooth yet expressive—then there is a spirited trio and chorus in a very good style, but so obviously written upon a model as to give the feeling that it wants originality, mixed with the approbation it inspires, though it is not deficient in strength. A short trio, "*Salvation belongeth unto the Lord*," produces a delightful contrast, placed as it is between two animated movements, being itself graceful and sweet.

Of the next we can speak in terms of unqualified praise. The words are from the hundred and forty-fourth psalm, from the first to the tenth verse, with a slight and judicious alteration of the ninth. It is curious that the introductory symphony cannot be heard without recalling to recollection the subject of "*Love sounds the alarm*," in *Acis and Galatea*; but let it be observed we do not mention this to disparage the work by any charge of plagiarism: on the contrary, it affords a classical association. The words of the first two verses are set as a trio for counter tenor,

tenor and base, with great energy and strength. A base solo to the next three magnificent verses are worthily set (which is no slight praise) in the manner of Handel's best declamatory recitatives and airs for that voice. We know of nothing indeed in the same way that far exceeds this solo, which forms a fine subject for a singer of power. The opening is slow and chromatic, and must be sung as the author directs, "with great feeling." The second part, which is to be given "with majesty," answers to the description, and is truly imaginative both in melody and accompaniment. We have seldom seen divisions so ably employed or so powerfully supported by and contrasted with the syllabic parts. There is one peculiarity which we wish were less peculiar. The composer has inserted two cadences for the singer. These are in keeping with the rest of the solo. A trio which follows, sustains the character of the whole, and in the fugue displays more elaboration than usual. A tenor recitative and another chorus, beginning with a base subject and a short fugue (which is sufficiently like Haydn's manner in parts to shew that Sir J. S. has studied the compositions of that great man) concludes the anthem.

In the composition of "*I looked and lo! a lamb*" the author labours under a disadvantage similar to that to which we have before adverted, in the words he has chosen. By places, when set to music, they are so nigh passing "from the sublime to the ridiculous," that they are scarcely adapted to the purpose. The Hallelujah Chorus is however curious and worthy regard.

"*Blessed is he that considereth the poor*" begins by a pleasing duet for trebles, which is continued in conjunction with the chorus. This is a sound and agreeable composition, though it does not equal the best in the book.

"*Rejoice in the Lord*" begins with a treble solo, which has much lively energy—the trio which follows, for two trebles and base, is exceedingly good; it is full of points well taken and sustained throughout. A treble recitative, which is interposed between the movements, leads on to the second, which is original and majestic in a very high degree; nor is the base solo less excellent or less original. The concluding chorus is alike masterly; nor does this composition stand in any respect below the anthem we have just spoken of as so exalted in merit. Sir John Stevenson in these instances has certainly written with as

much success for the base as any modern and almost any ancient church composer.

"*I am well pleased*" (from the 114th psalm) is set as a duet for counter tenor and base, a solo for the base, a recitative and air for the counter tenor, a duet and chorus. This aims at deep expression, but there is an error as to the compass of the voices—the counter tenor lays low and the base much too high—a tenor must take it. The solo for the base is after the model of the well-known verse, "*Vouchsafe, O Lord, to keep us this day without sin,*" in the Dettingen Te Deum—that is to say, the voice part is pathetic and sustained, while the accompaniment is a series of chords divided into equal measure-notes, and abounding in modulation. There is very good expression; but if it be intended to enforce it with the weight and volume of a base, it cannot be done, and the comparative lightness of a tenor voice might possibly injure the effect. The counter-tenor solo has nothing particularly to recommend it. The best parts are the base solo and the conclusion "*For the Lord is my strength,*" which however has been much more finely set in an unpublished anthem* by the late Dr. Beckwith of Norwich.

The commencement of "*I will magnify thee, O Lord,*" is a trio for treble, tenor, and base, in a dignified style of laudatory energy—it is one of the best in the book. A treble solo follows, in a style of mingled imprecation and thanksgiving; it is simple but expressive. A base recitative, which contains much fine though chaste conception, and which reminds us of Purcell's manner, succeeds. This is capable of great effect. Next follows a trio, "*Shall the dust give thanks unto thee?*" which is set in a solemn manner. A tenor solo, a recitative, a trio and chorus, conclude the anthem in a manner worthy of its admirable commencement.

The structure of the last, "*The earth is the Lord's,*" is nearly on the same plan—a trio for counter tenor, tenor and base, commences it—base and tenor solos follow, and a trio and chorus conclude it. The whole of this is highly conceived and excel-

* This fine composition ought to be printed, not only in justice to the musical world, but to the memory of the author. We will venture to say, that in point of conception, melody, expression, pathos, and energy, this anthem, beginning "*My soul is weary of life,*" has few superiors in all the vast body of ecclesiastical music. What a reproach it is to the age, that a dearth of encouragement should have kept such a thing from the light!

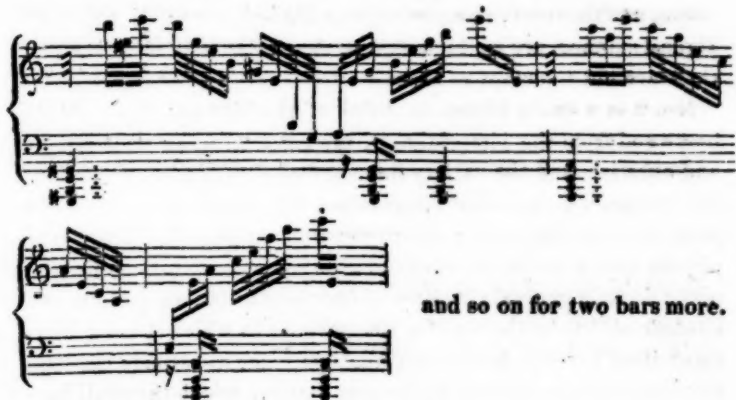
lently executed; the base solo is in the very soundest church style, and is composed with dignity and force. The opening of the tenor solo is original, being an *ad libitum*, which can neither be called recitative nor air, but partaking of the nature of both, and at the same time capable of great expression. The short air which follows is pleasing—the trio and chorus are written with great strength. This will match with most of its companions.

We have thus gone through this highly creditable work, and we trust we have said enough to recommend it to the lovers of church music in general, and to the precentors of our choirs especially. Such a publication ought to find encouragement, for it will tend (if any thing now can) to excite and to keep alive that good taste which is the foundation of our national style. The author has proved that he has studied and held in recollection the best composers for the church, without subserviently copying them.—Handel has been his chief model. If in any thing we could require more, it is perhaps in that he has avoided giving any striking or considerable proof of his ability as a fuguist. Every thing in this manner which he has touched is so short, that the subject is scarcely heard before it is lost. All however that is wanted in elaboration may perhaps be gained in clearness and simplicity, and we can truly say, that we have not lately met with any work so considerable that has so many and so high claims to commendation.

Brilliant Variations on the favorite Cavatina, "Serena I vaghi" rai," from Rossini's Opera of Semiramide, for the Piano Forte ; composed by Mayseder. London. Welsh and Hawes.

This composer has earned considerable fame amongst the lovers of light and agreeable music, for such of his compositions for the violin as have been performed during the two last seasons by Messrs. Kiesewetter and Mori. But he does not appear to be equally happy in his pieces for the piano forte—at least if we may judge by the variations before us. In the first place the theme, whatever merit it may possess when vocalised, is at the best but weak and ineffective on the piano forte. Twelve bars of introductory passages, trivial enough, precede this air. Variation 1st

is in triplets; *this* is pleasing and effective. Variation 2d, marked "*piu lento*," commences with tremando chords in the base, and continues for some bars, while the treble retains a resemblance to the melody. This is really so meagre and thin as to deserve expunging. Von Esch, we believe, was the latest writer who used these tremando passages; nothing can more clearly betray a want of resource in a composer than this obsolete style. Variation 3d, "*piu mosso*," is in triplets *again*; here is a want of contrast which should not be seen in the *manufacture* of variations. The fourth is in demisemiquavers—the latter part of which clearly shews that passages for the violin are uppermost in the mind of the writer. We like the 5th variation *minore* by far the best of any; there is a recurrence to a sounder and better style with a freedom of change in the harmony, that affords great relief to the "tired ear." The next, No. 6, is brilliant and flowing, and the passages lie better under the hand; but even in the latter part of this the violin again predominates, else why such notes as these?



Such trickery unless upon that instrument, it is beneath any established composer to sanction. The finale in $\frac{3}{4}$ time, marked "*presto*," is the redeeming part of the piece—it is animated, and very judiciously worked upon through four pages, whilst the time is gradually accelerated "*piu presto*." We are fully of opinion, from a perusal of this and some other piano forte pieces of Mayseder's, that his best efforts are decidedly those for the violin; it were much to be wished therefore, for the sake of his own fame

and for the advancement of art, he would adhere to that department which it may truly be said his compositions adorn and support. The most injurious feeling that any artist can possess is that of aspiring to be great in every thing.

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- No. 1. *Melange on favourite Airs, from Mayerbeer's Opera "Il Crociato;"* by J. Cramer. Cramer, Addison, and Beale.
 2. *Impromptu on "Giovenetto Cavalier,"* from ditto. London. Cramer, Addison, and Beale.
 3. *Eighth Grand Concerto, for the Piano Forte; composed by J. B. Cramer.* Op. 70. Boosey and Co.

The first of these pieces is a spirited and pleasing adaptation of the airs "*Non ve' per noi*," "*Rassicurata da suoi timori*," and "*Questa destra*," from Mayerbeer's celebrated and excellent opera, and the intervening passages, although not in Mr. Cramer's highest manner, are well adapted to the subject, and what is more, there are not too many of them.

No. 2 is a shade higher in point of handling (to use a phrase borrowed from the pictorial art), the subject being well chosen and effective, and the variety interspersed throughout, shews that the composer's excursive imagination has not abated; there is a short introduction, and the piece concludes at page 7. This at the present time is no mean commendation upon compositions for the piano forte in general; writers of *impromptus* (an anomalous and ill-defined title by the way for the purpose to which it is applied) think it no harm to draw upon one's patience sometimes through two dozen pages of confused jarring matter, which they call harmony—but the hearers, poor simple souls, very often think them the acme of weariness. Of the concerto No. 3, which was performed by Mr. Cramer at his last concert, we must speak in very different terms, for what pleasure is so great to a candid and disinterested auditor as to hear a composition like this, where there are no faults, and where with sound judgment, refined skill, and beautiful expression, the mind is kept upon the full stretch, is always gratified, and never disappointed, until the last notes cease to sound in our ears. This may appear like high-flown praise to

some, but it is a true representation of our impressions at the time, and we can venture to say of all the musical part of the auditory. A subsequent perusal of the concerto has confirmed and strengthened that opinion—we shall therefore proceed to give an analysis of it, for the benefit of our young musical readers who may aspire to become composers. The first movement is in D minor, the subject (which is an introduction by the orchestra to the solo that follows) is flowing, easy, and smooth, while the harmony, although relative to and in keeping with the whole tenor of the movement, varies incessantly and judiciously through three pages, where a close upon the dominant with a third announces the solo, page 4. This solo is never relinquished, and forms the whole of the movement to page 9—the same easy and delicate style prevails throughout; no unnatural straining at modulation that is never completed, or transitions that have no meaning, but the whole career of the movement evinces a highly-cultivated and elegant mind. The next movement is in D \sharp larghetto $\frac{3}{4}$, the subject of which, from its gracefulness and ease, contrasts well with the previous one, which was chiefly in the minor mode.

Larghetto



One of those agreeable playful passages, so characteristic of this composer, may be seen at the modulation in demisemiquavers, page 11. At page 12 the orchestra comes in to relieve the solo by a slight but judicious modulation in the relative keys of F \sharp B, &c.

to the subject again, which, after being once played by the pianist, is converted into an elegant variation; the orchestra again breaks in for four bars, at stave 3, page 13, and in the last bar of that page we have a close on the $\frac{2}{2}$ of the dominant, leading to a long and effective cadence, which, notwithstanding its disproportionate appearance *on paper* to the movement itself, (as they each contain four pages), yet from the melody, variety, and finished execution displayed in it at the performance, no one could be aware of its length, after an ascending passage *veloce* for the left hand, whilst the treble retains a double and triple shake on the seventh of the dominant, with a descending run of sixths, the movement concludes.

The rondo "A' L'Espagniola," (D minor) is decidedly the best movement. The subject is characteristic and melodious, and the working is more elaborate than in either of the preceding ones; but to speak truly, the composer's aim throughout the whole concerto seems not to be considered so scientific and learned by a constant display of single, double, and all the other varieties of counterpoint, but rather to shew how securely a well-directed attention to *melody alone*, with a purity and variety in the harmonies, will furnish a judicious writer with materials for his purpose. Time will shew whether those composers who choose exactly the opposite extreme will live in posterity, while this author's compositions die away from public favour. But to conclude our analysis. There are fourteen pages of this rondo, and as our space will not admit of the numerous examples we could select of value as models of imitation, we must content ourselves with giving one which is a sort of *passetto*, in F major, marked "Giocoso," and cannot fail to please those for whom it is transcribed.

Giocoso



This is varied at page 22, where commences an ascending passage in the same key for the treble, followed by one in triplets for the

base ; we have then (at page 23) a partial modulation in D \sharp returning to A \sharp (dominant of the original key), which recurs to the subject again at page 24 : this is merely a repetition of the two first pages of the rondo. At page 26 we have a variation in D \sharp upon the subject (given by the base) while the treble is employed in semiquavers ; the composer then, at stave 3, page 27, modulates into F \sharp , D with \sharp 7th. B with \sharp 7th, into E three flats, but after eight bars (page 28), returning homewards, he gives us again the pleasing "passejto," but in D \sharp ; this, with its relative passages noticed before, leads again at the last page to the subject which is taken by the flute, while the pianiste gives a bold unison variation in both hands : the whole there concludes with the ascending common chord major. Thus it will be seen by those who practise this concerto what are the parting bequests of this admirable performer, we must repeat melody, graceful elegant melody, pure and unrestrained harmony, delicacy of conception, and the most finished execution.

Il Crociato in Egitto, Opera seria, in due atti ; composta da G. Meyerbeer. Parigi. Presso Schlessinger.

The name of Giacomo Meyerbeer has risen upon the English public even more suddenly than that of Carl Maria Von Weber, his cotemporary and fellow student. The son of a rich banker, of the Jewish religion, and an amateur, his success is not perhaps so surprizing as the devotion of his time to the study and practice of composition. But his impulse is that forcible attraction which men call genius, and whether the organ of music be considerably developed, (as we are led to conclude from the portrait of his handsome and intelligent countenance prefixed to this score), or whether any early and accidental cause, such as directed Sir Joshua Reynolds to painting, determined his course towards music, it is clear both that his faculties were capable and his attention drawn to the exercise of the art at that almost infantine period of existence, which has very commonly marked the dawn

of great musical talent.* At ten years old he played in public at Berlin with distinguished success. He has since studied composition under Bernhard, Weber, and the Abbé Vogler, and produced several entire operas. None of them however had reached this country, and little was known of his fame or his merit when *Il Crociato in Egitto* was performed at the King's Theatre. The Foreign Journals had indeed rung forth his praises, and a particular account of his reception at Trieste, where he was attended from the theatre on the night of the first representation of his opera by a vast concourse of people, invited to the Casino, and crowned, had been printed. In the mean time *Il Crociato* was performing in the several cities of Italy, having been first produced at Venice.

Such are the circumstances which preceded or rather accompanied the first annunciation of this opera in London, for the promulgation of the one may be said to have attended, in point of time, the preparations for the performance of the other. The arrival of Signor Velluti indeed, it was, that occasioned its introduction this season, and to his extraordinary efforts, both in his own part and in the universal superintendence of all the requisites to the dramatic effect, as well as in instructing the singers, its excellence is to be attributed. He came hither thoroughly impressed with the merits, and thoroughly imbued with the spirit of the poet and the composer. He directed the entire preparations from the scene-room to the stage; even Madame Caradori is obviously indebted to his assistance, and Mademoiselle Garcia, it is understood, was judiciously surrendered wholly to his tuition. No piece has of late been got up with so much care and expence—no piece has succeeded so perfectly. And when it is recollected that all this was done under one of the most bitter persecutions that ever an individual was subjected to, the honourable temper and unremitting exertion of this truly amiable man, can scarcely be too highly commended:†

* We would invite our philosophical correspondents to consider the causes why musical ability shews itself so much earlier than almost any other? Mozart and Crotch are the strongest perhaps, but not singular instances of precocity of talent. We believe it could be found on enquiry that almost all great composers and singers, together with many instrumentalists, have manifested their bent very early.

† Concerning the principle upon which Signor Velluti was ostensibly attacked, we shall say little further than that experience proves it is no longer

In the sixth crusade the knights of Rhodes having attempted an expedition to the coast of Egypt, are surprised and defeated in the vicinity of Damietta. The only person who escapes the slaughter is *Armando D'Orville*, a young knight of Provence, and nephew to the grand master of his order. *Armando*, who is left among the slain, dresses himself in the garb of an Egyptian soldier, and by means of this disguise, imposes upon his conquerors, with the hope of making his escape. Under the feigned name of *Elmireno* he is introduced to the Sultan of Damietta (*Aladino*), who, delighted with the youthful warrior, raises him high in his regard, and treats him as a son. *Aladino* has an only daughter, *Palmide*. Of this princess *Armando* becomes enamoured, and far from his country and friends, with scarcely a hope of beholding them again, he forgets the natural ties by which he is bound and an engagement he had contracted with *Felicia*, a noble Provençal maiden, to whom he is betrothed, he gains the affections of *Palmide*, converts her to Christianity, without however disclosing his secret to her, and finally marries her privately, and has by her a son. In the meanwhile *Aladino* has discovered the mutual attachment of *Armando* and *Palmide*, and resolves, that on the return of the former from an expedition against the enemies of Damietta, their nuptials shall take place. About this time *Adriano*, the grand master of the knights of Rhodes arrives at Damietta with a body of his order, and accompanied by *Felicia*, in male attire, to seek peace with the Sultan, and to learn the fate of his nephew. Exactly at this point the opera opens, when *Mirza*, the son of *Armando* and *Palmide*, is five years old. *Ar-*

in force; the alledged danger has ceased—as to the manner nothing can be more worthy of reprobation—it was in many instances nothing short of atrocious—but as in all such cases, it wrought an effect directly the reverse of what the authors intended. We have seen something, and heard more of Signor Velluti's personal character, and however we may incur the hazard of being charged with partiality, we shall not hesitate to describe him as a most amiable, a most honourable, and high-minded man. It is only from acquaintance that the knowledge of the qualities of men can be gathered; they therefore who see the most are the best able to testify to the character of the person. We have seen so much of Signor Velluti as entitles us to speak confidently to this point, and we also know that he is not only *deservedly* admired as an artist, but esteemed as a man, by persons of high rank, capacity, and honour, who have long had the amplest opportunities of judging him abroad, and who have not scrupled to recommend him to the most exalted personages in this country.

mando arrives from the expedition a conqueror—is received with pomp by *Aladino*, who discovers to him his intentions with respect to *Palmide*. The former immediately discloses his real history to her, conjuring her still to keep secret both his story and their marriage. *Palmide* tells him of the arrival of the knights of Rhodes, and he is in despair at the idea of meeting his uncle, whilst she is no less so at that of her *Armando's* being betrothed to another. In the meanwhile *Adriano* and *Felicia* have landed, their first object being to learn the fate of *Armando*. *Adriano* having parted from the unhappy maiden, remains on the shore of the Nile, when suddenly his nephew appears; he accosts him as a messenger from *Aladino*, but the moment *Armando* speaks they recognize each other. The misery of *Armando* is now complete; his uncle demands the reason of his Egyptian dress; he is unable to offer any excuse, but says, that he has faithfully preserved his sword. *Adriano* demands it of him, breaks it, declares him dishonoured, and represents to him all the perfidy of his conduct. *Armando* struck with remorse, promises to abjure his love, and return to his country. *Felicia* during this time has wandered into the gardens of *Palmide*, where she finds *Mirra*, and is caressing him, when his mother enters. A mutual disclosure follows, and *Felicia* generously resigns her lover to her rival, when *Armando* enters and informs *Palmide* of his promise to his uncle. In the following scene *Aladino* and *Adriano* meet and settle terms of peace. *Aladino* mentions the nuptials of his daughter with *Elmi-reno*; and *Armando* declares himself. *Aladino* draws his dagger to stab him, but *Felicia* interposes and saves the life of her unfaithful lover. He is however conveyed to prison with the rest of the Christian prisoners who had before been liberated. *Alma*, the confidante of *Palmide* and guardian of *Mirra*, now alarmed for the safety of her charge, inadvertently reveals to *Osmino*, a favourite of *Aladino*, the secret of his birth. This man, who has been disappointed in his hopes of the throne and *Palmide* by *Armando*, and who is resolved on revenge, communicates this discovery to his master, whom he conducts to the gardens at the moment that *Palmide* is embracing her son. She appeases her father's wrath, awakens his paternal feelings, and he finally resolves to restore *Armando* to freedom, and effect a reconciliation with *Adriano*. In this last measure he however finds it

impracticable to succeed, the discovery of *Armando's* child incenses *Adriano* still more, till the former takes *Palmide* to him, who confesses her long conversion to Christianity, and avows herself ready to follow her husband and leave her country. His pardon is by this means obtained, but they are interrupted by the arrival of *Aladino*, who, enraged at the desertion of his daughter, condemns *Armando* to instant death, together with the other Christian prisoners. On their way to execution they are stopped by *Osmino*, who thinking this a fit opportunity to wreak his vengeance on the Soldan, puts arms into their hands, and secure of their assistance, tells them only enough to let them guess at his purpose. At the appearance of *Aladino*, *Osmino* rushes upon him at the head of his followers, when *Armando* draws his sword, and calls on his friends to defend a betrayed King: the traitors are overpowered, and the Sultan touched by *Armando's* generosity, forgets his resentment, and a mutual reconciliation is accomplished. Such is the fable of the piece.

There is no overture. This omission may perhaps be a matter for regret, since the story presents so fine a scope for the display of instrumental effects. It may, however, be considered as a proof of the intrepidity of the composer, who has thus broken through an old and favorite custom, and presented his work at once to his audience, without any previous attempt to prepare the mind for its reception in the detail. The opening is a short introductory symphony descriptive of day-break, and is composed of very sweet melody:—The trumpet sounds, the curtain rises, and the Christian prisoners are brought forth and commence their several labours, which is well described by the orchestra in a continued and heavy base, accompanied by short and melancholy strains of the higher instruments. These change to a sad but beautiful melody, introducing a clarinet solo, as a youth sustains the chains of an old man, and actions expressive of their grief interrupt the toil of the slaves, who, on the departure of their keepers, break into a chorus, which claims no small share of credit for its composer. This chorus (*Patria amata*) is in the German style, both as regards the simplicity of the vocal parts and the richness of the accompaniments. The first passage is so managed by the previous working up of the subject, as to appear a simultaneous burst of feeling from the slaves, which, on the recommencement of their labours, is

marked by a recurrence to the former heavy base, and falls into broken and single strains of soothing melody; the voices however gradually re-unite, when after a well wrought chorus, on the subject of the clarinet solo, the key changes from F minor to F major, on the appearance of *Palmide*, who brings them presents from *Elmireno*. This concluding movement displays a powerful imagination, as indeed does the whole. The voices commence in alternate responses, ultimately joining in a rapid though gradual modulation from F minor to C major. This transition, which occurs on the words "*Vieni O' bel Angelo della pietà*," is very happy in expressing the sentiments of the slaves towards *Palmide*, and the change her presence creates in their feelings. "*I Doni d'Elmireno*" follows, a cavatina and duet for *Palmide* and *Aladino*. The opening andantino and allegretto are filled with passages which would have been considered as merely ornamental, had any one before Rossini thought of writing such passages, particularly for a base voice. The latter is an extremely pretty and original melody, concluding in a short chorus of the same character. The following solo for *Aladino* is purely ornamental; few performers could execute it decently, but the duet formed on the subject of *Palmide's* allegretto is contrived with much ingenuity and effect. It is interrupted by a spirited charge from the trumpets situated on the four towers, accompanied by a chorus of tenors and basses, announcing the arrival of the knights of Rhodes and *Armando*. This presents the idea of peace to the unfortunate captives, and the chorus which concludes the scene is eminently expressive of the buoyancy imparted to the spirits by the certain realization of long cherished hope. The solo for *Palmide* and *Aladino*, which describes their separate feelings at the idea of seeing *Armando*, is purely Italian, and partakes largely of the impassionate elegance of that style. The whole of this scene is truly original, animated with various emotions, and great as to dramatic effect. The choral parts may be taken as the best; there is a purity and expression about them that belongs only to the conceptions of a superior mind.

Upon the arrival of *Armando's* vessels in the distance, the chorus "*Vide il legno*" is sung.* The reader will immediately un-

* Nothing in dramatic illusion can be esteemed more captivating than the scenic preparations which precede the appearance of *Armando*. The stage is first gradually filled by troops and the corps de ballet, who enter in small

derstand the descriptive character that is required by this situation, and as this is chiefly to be imparted by the instruments, the vocal parts are comparatively simple, whilst the undulation of the waves is well portrayed by the accompaniments; throughout the whole indeed the music corresponds entirely with every alteration on the stage, and bends completely to the dramatic effect. It is in A minor, but on the entrance of the military band changes very effectively into A major, and at the conclusion contains some still more brilliant transitions. On the whole, this chorus must be much admired for its fancy, and ingenious combination of the separate powers of two bands, as well as for the complicated simplicity of its structure. *Popolo d' Egitto, Recit. and Chorus, and Caro mano dell' amore*, the opening cavatina of Armando which follows, is in some respects one of the best pieces in the opera. Recitative deriving little from melody, depends for effect on the force with which the emotions it expresses are painted, and on the contrasts introduced to mark the changes in these emotions. From the range now allowed to dramatic expression in Italian music, this species of composition affords ample scope for the powers of the singer.

This recitative is declamatory in its commencement, but opening to the singer much effect, and it concludes with an *allegretto*, obviously inserted to favour a power of contrast and ornament.* None of the passages have the slightest novelty—they are indeed to be found note for note elsewhere—the first strain of the *allegretto* being a part of Paisiello's well known air set to the English

parties, and form in picturesque groups. Then Aladino, Palmide, and their train, enter and take their seats in state. The dancing continues, and the chorus is sung, while the vessel of Armando in the mean time arrives, the hero standing on the side, which gives to Velluti the opportunity to display his tall and elegant figure to the greatest advantage. The effect of the whole is more easily felt than described.

* The extraordinary pains taken in the production of this opera at the King's Theatre, and the way in which it was performed, demands incidental notice as we go along. The first few notes of this recitative were not favourable to Signor Velluti, but in the succeeding parts he evinced in a very powerful manner the mastery of his art. Nor was there less discrimination in his acting during the entire scene. This is particularly to be observed in his general deportment, and in the subdued tenderness and respect of his manner towards *Palmide*. This is a delicate not a broad distinction, but one that demonstrates the conception and the grace with which Velluti can convey what he imagines.

words "*for tenderness formed*," and the second a not less popular trait often repeated, but the question perhaps is less of originality than of effect, which though it is not originality, stands its place. The short intervening chorus is very simple in its construction, but still effective. "*Cara mano dell' amore*," the air sung by *Armando*, is delicate and beautiful, and the contrast of the chorus renders its elegance still perceptible. Partaking as the opera does throughout of German strength and Italian grace, it is necessary to mark the divisions. This belongs to the Italian portion.

Mr. Meyerbeer excels in pathos, and the scena following the landing of *Armando*, between him and *Palmide*, demonstrates his ability. The situation is fine both as respects the composer and the performer. It is here that *Armando* confesses who he is, and his infidelity to Felicia, and it is now that in the bitterness of his first feelings of remorse he declares to *Palmide* that he must leave her. The anguish of a wife and mother at such an avowal may be easily conceived. The recitative is very beautiful, particularly the opening passage of *Palmide*. At the conclusion, however, the genius and exquisite sensibility of the composer displays itself with great effect. From the words, "*Ora è squarciato*," &c. the colouring begins to mellow, but it is only on minds refined by sensibility that the touching idea developed on the words "*Io ti lascio*," &c. can produce the effect of which it is capable; the introduction of a minor third in *Armando's* passage imparts to it all the languor of the deepest woe, whilst the contrast of the same third major, which follows it in *Palmide's*, strikes with the electricity of despair. Never was a more expressive symphony written than that which follows. The temperament of the key (G minor) powerfully heightens the effect; the two first solos are beautifully characteristic. *Palmide* then reminds *Armando* of her child, and the despair with which he intreats her to conceal him, especially the concluding passage, "*Ah tu mi strappi l'anima*," is perfect. We cannot enumerate all the beauties of this duet separately; one more passage only we must point out. It is the *rallentando* in the concluding movement, on the words, "*Morir, languir, dovrò*." This masterpiece has a purity in its conception, which perhaps belongs to German expression, but its execution partakes largely of Italian passion, and still more of a natural sensibility peculiar, as it appears to us, to Meyerbeer.

The next scene, the arrival of *Adriano*, opens with a recitative for him, which contains little to notice, except its similitude in one or two passages to the recitative sung by *Armando*, to which it is very analogous in feeling. The aria and chorus, wherein the military band is again introduced, is spirited, and the play between the band and orchestra is managed with ingenuity and effect. *Adriano's* solo, in A minor, is a pleasing melody, and is heard to greater advantage when contrasted with the short chorus in E major, which comes in occasionally. The second solo in C, though of a more lively character, is not inferior in merit; indeed these two traits are amongst the most captivating in the opera. The effect of this scene is dramatic, yet it is sustained throughout by vigour and originality; and although much is added by the military band, the music, when considered *per se*, is perfectly adapted to the situation, and never flags in interest.

"*Va! già varcasti indegno.*" This duet is one of the most original pieces in the opera. It is introduced by a recitative, which describes the recognition of *Armando* by his uncle, and contains much of various emotion. It is however so purely dramatic that the notes as written shew little of the power thrown into them by the performer. But herein lies one of the greatest arts of melodramatic composition. To apprehend the passions as they rise, and to give just so much inflexion to recitative as shall lead the singer to great effects, without precisely dictating the manner, shews a knowledge of the capabilities of passages as well as of the powers of singers, which argues and is indeed attained only by a long and deep acquaintance with the stage and with vocal art.

The first solo for *Adriano* in the duet is a magnificent burst of passion, the richness imparted to the harmony, and at the same time the severity from the introduction of the flat seventh, evince the science and imagination of the composer, as much as the melody which follows this splendid opening demonstrates his knowledge of contrast, and the extraneous modulation at the end is equally well adapted to the expression of the words. Still more expressive (if possible) is the solo of *Armando*. The supplicatory character of this strain, after the menacing burst of *Adriano*, is extremely touching. The mention of *Felicia*, and the recollection of his infidelity awaken his despair, and the passage upon the words "*Scenami! io tradi tutti,*" &c. is abso-

lately electric in its effects. Then again we are softened by the tender movement in A flat major, which follows. The invocation of his father's spirit is solemn, and the last animating movement and working up, raise the mind at once from the depth of an almost painful interest, to the height of a corresponding vigour and energy, and we are prepared to taste with renewed relish the beauties of the next scena. This duet must be felt, but without a complete analysis, nevertheless many of its beauties will escape observation. We have seldom seen the modern musical language of expression by divisions so well employed, for certainly most of the melismatic passages, though not new and unsparingly used, are nervous, and convey the passion in its intensity. The transitions are full of feeling and melody, while the accompaniment and the harmony support the changes with singular felicity. There is one striking instance at the conclusion of the sentence "*fremo d' orror per te*," the chord of B flat major with a seventh, changes at once abruptly to the chord of B major, and the succeeding harmonies are the chord of E major, E flat major, of B flat major with a seventh, of B major, of E major, and finally of E flat major. The working up by the accompaniment at the close is singularly powerful.

"*Giovinetto Cavalier*," the Scena, Romanza and Terzetto, which are now so much in vogue, follows. The recitative perhaps requires more conception and finer powers of expression in the singers than any other in the opera; but the interest created by the situation is a powerful aid to the impressions it is capable of producing. The Romanza is a simple but catching melody, on which however a rather complicated trio is constructed, containing much of execution.—The singular circumstance appertaining to this composition is, that though not a passage of it is new—though the subject itself is far from elegant, though some of the strains are so familiar as to bring instantly to recollection more than one song in which they are to be found, yet the whole is so effective as to rise to a superior place in the estimation of the public. Much of the charm lies in the exquisite performance;* yet as we have before done, we claim for the composer the merit that belongs to the tact of understanding the *capabilities* of his pieces.

* It was sung at the York meeting and fell dead—Velluti was not there.

Chorus of priests and knights, "*Gran Profeta*." This is a well-contrived and imaginative piece; it is begun by the *sacerdoti* in a strain of smooth and sustained imprecatory melody. The contrast is inspiring, when the trumpets of the knights in martial strain, and the freedom of their address, strike upon the ear like the animated cry of Liberty amongst the adulatory vows of slaves.—In the combination of the two chorusses the same contrast is admirably preserved, and although great simplicity distinguishes the vocal parts, the brilliancy is sustained throughout and with great effect by the accompaniment. The finale to the first act, to which this chorus is a prelude, begins with a recitative for all the characters, which is purely dramatic until the entrance of *Armando*, who appears clad as a knight of Rhodes, and thus discovers his real condition, when, after a *choral* burst of astonishment, a very fine and spirited movement in G minor begins the first passage in *Armando's* solo, which, although changed by a brilliant accompaniment, belongs to Rossini. The air (in G minor) which follows, and which forms the solos and the connecting link throughout this movement, is beautifully expressive. The whole is indeed very vivid. The composer has not suffered dramatic effect for a moment to usurp the command of the attention; he studiously presents as much to engage the ear as there is to interest the eye, and in the *Canone*, "*Sogni ridenti*," even more. The science displayed in this composition, as well as its difficulty of execution, must render it an object of both admiration and surprise. The melody on which it is formed instantly fixes the attention, and as it is written in five parts the strain is so short that there is an almost constant repetition of the attractive passage. What makes this canone still more captivating is its position, and the fine contrast its plaintive character affords with the fire and energy of the preceding and following movement, "*Ite superbi*." In this, on the unfurling of the banners, the same animating competition occurs as in *Gran Profeta*. The chorus of *Guai Guai* is a sombre but effective movement in F minor, and the conclusion to the finale, in which the military band is again employed, is full of powerful excitement. The composition of such a finale is justly considered to be one of the most severe tests of science and imagination. A certain degree of arrangement and regularity must be preserved, a chain of connection carried un-

broken through the whole, for if the ear be left without any points of association, confusion takes the place of sympathy. On the other hand, if enough of variety be not introduced, and the danger of monotony be not banished by catching traits of melody, the scene will languish. The military band is in the present instance a powerful auxiliary to effect, but it is impossible not to give almost unqualified praise to this finale, it is so bold, so original, and so expressive.

Act 2 opens with "*Dove incauta*" and "*Ah! ch'io l'adoro ancor*" scena and rondo for *Felicia*, in conjunction with a chorus. It contains a good deal of display for the singer, at the same time that it calls for expression, and that of a delicate character. The recitative has great depth of feeling. The chorus, especially at the change of key (from E flat to G), is striking. The concluding allegretto is also of a superior cast, though hardly so much to be admired as the previous part of the scena.*

"*Ma ciel se mai per!*" and "*D'una madre,*" scena and aria for *Palmyre*—the recitative to this contains nothing striking, and the cadenza at the end is very common place. In the aria itself, which demands during the first part dignity and force of expression, noisy and hacknied passages of execution are substituted in their place; but when the composer returns to what we must consider as the real field for the display of his talents, tenderness and pathos, at the passage "*Deh miri l'angelo*" he regains his hold upon our sympathy, and amply atones for his previous inefficiency by the expressiveness of his conclusion. The chorus which follows, in D minor, is equally well adapted to the sentiment, and *Palmyre's* next solo is distinguished by a very effective and well-conceived transition into D major. Her last contains a good deal of difficult execution, and together with the concluding chorus is very effective.

"*Nel silenzio, fra l'orror,*" the chorus of the conspirators, is full

* This scena was omitted, and a song written by Signor Garcia introduced in its stead. The change was not made known till the last rehearsal, which took place the night before the opera was produced. Mr. Ayrton remonstrated, but it was found that Mademoiselle Garcia's engagement gave her the power of changing any song allotted to her at her pleasure. This might be necessary to so young a singer, and in the state of the opera concerns, it might be even more indispensable to the proprietor to have Mademoiselle G.'s services — but the composer and the opera were both injured by the substitution.

of imagination, and is composed in a very peculiar style. It must be understood that three separate groups of conspirators occupy the two sides and centre of the stage. The chorus is opened by a symphony of great effect, commencing with a drum solo; the leads are then alternately taken up and echoed by the three parties, and are formed upon a short and simple melody, finally changing into a full chorus of a curious construction. On the recommencement of the alternate responses, the accompaniment consists of a beautiful flute solo, of which it is difficult to understand the relation to the rest, except it be to relieve the monotony of the graver instruments. The working up is very effective. Some description of this piece was necessary to give the reader an idea of the situation, and consequently of the credit due to the composer for having imparted to one left so entirely to his powers of conception, unassisted by any dramatic effect, a degree of interest seldom to be met with in such scenes. It is shadowed by a mystery and gloom that are highly characteristic, whilst it contains a sufficient quantity of melody and variety to render it agreeable to the ear, and the arrangement of the groups and alternate responses keep the attention alive. It has the true effect, that of a mysterious communication, and is one of the most original pieces in the opera.

"Si apre appunto la veneranda soglia, and O ciel clemente Scena,"
Quartetto e Quintetto.

In this scene the emotions which the composer is called upon to express are of so totally different a nature to any which have before employed his mind, that a new and loftier region is as it were opened to the range of his imagination. The recitative is in the general style, and would scarcely seem highly wrought enough for the situation, which presents opportunities for many fine contrasts, but that in these cases the effect belongs to the singer. The subject of the quartett is however in perfect keeping with the scene, and is in itself, as far as respects melody and expression, a most beautiful, solemn, and original composition. The construction of the quartett upon it is not less so, and it is particularly effective. It consists of alternate and well-contrived responses between the parts, sustained by a simple but tasteful accompaniment. This piece seems likely to make the most lasting and the most agreeable impression of any thing in the opera; first on

account of the purity of taste which it displays, and next from the soothing and delightful expression of the melody. It is in point of fact almost the only orchestral piece. The whole of the following quintett and chorus is admirable. The situation is nearly the same in all respects as it is in the finale to the first act, yet there is no resemblance in the music of the two scenes. Parts of it, as far as regards modulation, are still more effective, though the melody is hardly so sweet—but on the whole they may be considered as compositions of equal merit. In that before us, the construction is more complicated than the rest of the chorusses; this necessarily happens as the three upper parts are expressing totally opposite sentiments to the rest, and here we must remark one trait of the composer's judgment as well as sensibility in making the part of *Armando*, who is consoling *Palmide*, rather less prominent than the others.

"*Scena ed Inno di Morte.*" Here again the more exalted faculties of the mind of the composer are called upon, and again he has succeeded, though scarcely to the same degree, as in the first instance. The symphony to *Adriano's* recitative is particularly captivating in the melody, and the recitative itself contains some of the finest transitions, and is altogether one of the best in the opera. There is one remarkably imaginative point. At the instant when about to be led to execution, the captives determine to employ the few intervening moments in "the hymn of death." The introductory notes bear a resemblance to the Gregorian chant, and has a fine and solemn effect.

The minor part of the *Inno di Morte* is very good, the major is rather too light to be appropriate.* The following scene, which consists of a recitative and aria for *Adriano*, with a chorus, scarcely merits so much praise as we have been hitherto enabled to bestow. There are several good points about it, especially where the trumpets are effectively employed in accompanying a solo of *Adriano's*; but as a whole it contains neither much of originality or imagination. A short recitative for *Armando*, which possesses nothing striking, precedes "*Udite or alto arcano*," a chorus of great singularity, but perfectly characteristic. A duet between *Palmide* and *Armando*, with a chorus, concludes the opera.

* This is omitted in the representation.

In this duet Mr. Meyerbeer, with a singular felicity both as regards the expression and the power he delegates to the singers, has combined passages of mere execution with the language of sentiment. As a composition we cannot estimate it as highly as many other parts of the work, but its effect when performed would seem to baffle the judgment of the closet.*

If we would estimate justly a dramatic composition of this character, it must never escape us, that the intercourse of nations and the progress of civilization now occasion so rapid a circulation of the works of eminent men, that a community of judgment, almost independent of natural aptitude and national predilection, is as it were established over Europe. If Italy first gave musical instruction to Germany, the latter in her turn, by her Haydn and her Mozart, has materially influenced the structure of opera, which may be called the drama of Italy. England has bought her knowledge of both.† The result certainly is, that whatever improvements obtain in one country are much sooner transmitted and caught by the rest, than at any former period, and hence it becomes a fair presumption that not only a mixed style will prevail, but that the most recent additions will, so soon as they have obtained a certain degree of celebrity, tinge with their peculiarities the productions of the modern composer, however gifted he may be.

The most original writer of an age so advanced as the present, is he who combines with so happy an assimilation, that he produces passages which raise the emotions he desires to raise, and to do this he must employ phrases which have been previously employed, but in a manner more forcible, more various, and more equally sustained than by his predecessors. We defy the most imaginative composer to discover a passage so novel that it may not be traced, either as a whole or in such fragments as to prove either its previous existence or the germ from which it is developed. But if a man unites the fullness of the German harmony

* No piece in the whole opera produced such a sensation, and it must be regarded, as sung by Madame Caradori and Signor Velluti, as one of the finest specimens of vocal art that can be conceived. Indeed it is but justice to all the performers to say, that they not only exerted themselves to the utmost but with great success. No opera has been more distinguished in England than *Il Crociato* for very many years.

† May not this fact be taken as a presumptive reason why the English nation may be more unprejudiced judges than either the Germans or the Italians?

with the grace of the Italian melody—if he collects the expedients which are scattered here and there, and uses them to new and better purposes and effects—if he accumulates imagery, introduces unexpected, bold, and beautiful transitions, converts an ornament into an exclamation of passion, or gives an outline which a singer of expression fills up magnificently—the man who does all this, at this time of day, we say must be considered as an original and highly-gifted genius. And such we esteem Mr. Meyerbeer. In drawing our definition we have indeed only recapitulated the qualities which appear to us to be compacted in his opera of *Il Crociato in Egitto*. Beautiful traits of melody, rich harmony, novel and grand effects, intense feeling, and pathetic and passionate expression, are all brought together with a fine vein of imagination. Solidity, energy, and pathos are compounded and employed with great delicacy and force as to the means by turns and in season. Above all he has a vivid perception of the beautiful and the great, unalloyed by false notions of effect. It would be difficult to say to what school he belongs, or to the study of whose works he has chiefly devoted his hours. We see marks, classical marks of acquaintance with the great masters, both of Italy and of Germany, down even to the latest and most popular—Rossini himself. And here it is just and necessary to repeat that the works of that lively Italian have so considerably enlarged the domain of execution, that the singer and the hearer of the present times expect and must be supplied with the *materiel*, the one to display his acquisitions, the other to feed his over-stimulated fancy. Meyerbeer has indulged them both very artfully, at the same time that he has in a good degree brought them back nearer to simplicity. This is principally to be seen in his recitatives and in his chorusses—in his airs and concerted pieces he approaches nearest to the fashion of the day. From all these facts we conclude that his style may fairly be said to be his own. He has acquired strength, and an evident inclination for rich harmony and for modulation, from his native country, whilst from the more fervid and voluptuous school of Italy he has imbibed that warmth of feeling, that sensibility to the touches of passion, and that elasticity of sentiment, which, animated by a natural enthusiasm that runs through his music, forms a style at once imaginative and refined. Pathos is Mr. Meyerbeer's forte. In the expression of

deep feeling, from the most vehement to the most delicate shades, he is not excelled by any modern composer. We should hold any man but an inefficient and prejudiced judge of art whose mind had not contemplated and weighed the several qualities which have recommended the works of the exalted composers of all ages to the sympathies of their contemporaries; and to the admiration of posterity. One who is well enough read to have taken this survey has naturally graduated as it were a scale of these qualities, and he will not deny a place, at whatever degree they may stand, to any peculiarities which have attracted universal attention, and if not universal praise, at least so much of consideration as has entitled the inventor to a share of general notice, extensive enough to place him in the list of distinguished writers. In truth when we recollect how many compositions of how many mighty masters are passed into all but absolute oblivion, while the names of the authors live in the records of their times, such an allowance becomes obviously indispensable to the formation of a tolerably just judgment. Thus then we have allotted a degree in the scale to the florid manner which has been of late so much admired, and which, we trust, it has been found we have neither exaggerated nor decried in a way to entail upon our judgments the charge of prejudice. Meyerbeer must be classed with florid writers; but at the same time he has mingled the portion of ornament with so much of what is much more sound, that one of the strongest reasons for which we commend him, is, that he obviously aims at moderating the rage for execution, and shews a taste for purer means of expression, without a particle of affectation or extravagance.

MR. MOSCHELES' CONCERTOS.*

Amongst the earliest as well as the most profound musical critics must be classed those of Germany, where the art is so much a matter of general concern, that more than one entire journal,

* The 1st of these concertos is published by Boosey, Hollis-street; the 2d, 3d, and 4th, by Clementi and Co. 36, Cheapside, and Chappell and Co. New Bond-street.

wholly devoted to the discussion of musical subjects and to reviews, are published weekly. It is a wholesome exercise to compare the judgments of the able men who write for these publications with such as we ourselves may have formed, and under the impression that our readers may be disposed to enjoy the same opportunity, we have extracted from the journal published at Berlin the following criticism on the later concertos of Mr. Moscheles. That his own countrymen should be proud of his genius will not seem to savour of national predilection, when it is remembered that his reception, both in France and in England, has been marked with equal partiality.

“If concertos were written with the intention of displaying all the peculiarities of the instrument for which they were composed in conjunction with others, their sphere would be greatly circumscribed, but the compositions themselves would be of infinitely more value. This however is seldom or never allowed, other considerations being forced upon the composer's observance, for the object of the artist who writes for himself is not only to display the particular powers of the instrument, but to prove to the audience the originality and superiority by which his own style is distinguished. In order therefore to make his talents avail, he must seek after all that which is rare and difficult—he must make that which is only within the acquirement of a few, appear like a matter of ease and indifference, and lastly, if possible, he must exhibit that which has never before been effected. The consequence of all this is, that the regular order of the composition is broken in upon by researches after novelty, some parts become overcharged, and others entirely diverge from the principal ideas on which the work should be founded. Thus most concertos are a compound of passages of bravura which the artist deems most fit to shew off the brilliancy of his own talents, and as there are scarcely any to be found in which such passages have any relation to the ideas on which the plan of the composition is formed, they sink into mere vehicles for the executive powers of the performer. The further mechanical facility has been carried, the more important has it become to the artist to display his acquirements in this particular, and the further he has advanced the more he has found it necessary to compose music expressly for his own performance. Thus the contents of a concerto at length are little more than the

exhibition of the highest points of excellence in execution which the author has been able to reach. An examination therefore of the concertos of any composer, enables us in some measure to form a judgment of that which peculiarly characterises him, and on the other hand, he who knows the artist can readily conceive the character and style of his concertos. This is no doubt the cause why compositions of this nature can only have their full effect when the writer himself performs them, for then there is a unity of sentiment in composition and execution which produces a deeper impression on the hearer than any other person can hope to effect. An impression like this, at once splendid and seducing, was produced on the writer of this article and the numerous audiences which attended Mr. Moscheles's concerts in this city. The composition and performance, the fancy and the feeling, were in perfect unity; but above all, that fascinating lustre which surrounds every thing produced by the hands of this extraordinary artist, on this occasion, burst forth in its fullest glory. The same admiration cannot fail to accompany these compositions wherever they shall be executed by the same hands. Besides this, they carry with them the strongest recommendation to all those who wish to make themselves masters of the highest school of piano forte playing—to overcome the greatest difficulty of the art—to reach the perfection of lightness, elegance, precision, and brilliancy of touch, and to enable themselves to enter the lists of competitors on the musical arena.

"The above concertos, but principally the one in G minor, is distinguished by richness of fancy and splendor of orchestral effect. In this respect we especially notice the latter part of the adagio in recitative style, which is replete with singular grandeur and sublimity. This is contrasted by the concerto in E major, which is a key in itself highly calculated for brilliant effects, and which the author has turned to the greatest possible advantage, particularly in the spirited and joyous last movement where he has introduced the British Grenadier's March. The concerto in E♭ may be considered as the most characteristic of Mr. Moscheles's peculiar style of performance. The grandeur of the subject is finely supported by the richness and splendor of the orchestral accompaniments, and every tutti seems like an exultation at the success of the preceding solo. The concerto in F major (which is the first and the earliest,

although in a more simple style than the rest) shows a masterly hand, and displays a combination of spirit, elegance, and brilliancy, which cannot fail to make it highly attractive to all proficient on the instrument."

Melange on favourite Airs from Il Crociato, composed for the Piano Forte, by Camille Pleyel.

Cruda Sorte, theme favori de Rossini, arranged as a Rondo for the Piano Forte, by Camille Pleyel.

Int. and Rondo on a favourite Air from La Gazza Ladra, composed for the Piano Forte, by Camille Pleyel.

A First Rondino on "Cara deh attendimi," from Zelmira, for the Piano Forte, by Charles Czerney.

A Second Rondino on the favourite Quintett from Coradino, for the Piano Forte, by Charles Czerney.

Int. and Rondo on Caraffa's "Fra tante angoscie e palpiti," for the Piano Forte, by J. P. Pixis.

London. R. Cocks and Co.

We have already had before us one lesson from a superior hand on the same subject, and of the same description with the first on our list. Mr. Pleyel has however, with one exception, selected different airs from *Il Crociato*, and his whole lesson is of a simpler form than Mr. Cramer's. On compositions of this description there is little to be said. It is a most happy method of preserving to piano forte players the beauties of vocal composers, in a form adapted to their instrument, and the merit of the piece must very much depend upon the selection made. *Il Crociato* is universally admired. Mr. Pleyel has chosen some of its most captivating parts, and combined them in a manner likely to be generally pleasing. In the lesson on *Cruda sorte*, as Mr. P. depends more on his own talent, so there is more room for praise. He attempts no difficulties in execution, nor has he introduced any passages of particularly brilliant effect, but there is an even tenor of good taste and an accordance with the style of the air, throughout the whole, that render it certain of a favourable reception.

On the air from *La Gazza Ladra* Mr. Pleyel has formed a piece of a different character, but not less worthy of commendation. It is short, animated, and effective, and presents a very beautiful theme in a still more attractive dress to the tolerably advanced performer.

Mr. Czerney is now one of the stars of the musical hemisphere, both as regards performance and composition for the piano forte. The two lessons before us are of rather a lighter character than his general productions, but they are not the less attractive for this reason. One peculiarity must be observed by the performer who attempts the music of this composer—viz. great delicacy of touch, for the particular marks of his style lie in passages of neat and tasteful execution on the highest part of the scale of the instrument, which, if not struck with the nicest art, are usually disagreeable in tone, and Mr. Czerney's lessons are so well adapted to their character, as to require great attention to this particular. The first rondino is the best, but they both contain much novelty and grace. In No. 1, page 11, in the last line, begins an original and effective passage, as is also the conclusion; in the second may likewise be found passages of a novel construction, which in the present time is in itself a sufficient recommendation.

Mr. Pixis is always original, always imaginative, but in the present instance he has not succeeded quite as well as heretofore. His subject is not very happy, and he has hardly made as much of it as we should have expected, from his genius. Nevertheless we cannot look at the lesson without discovering the marks of a superior mind.

Impromptu pour le Piano Forte, par J. Moscheles. Cramer, Addison, and Beale.

"Le Tribut à la mode," Deux Airs favoris de Rossini, arrangés et variés pour le Piano Forte, par F. Kalkbrenner. Clementi & Co. Divertimento for the Piano Forte, on the favourite Airs in Preciosa, by Pio Cianchettini. Chappell and Co.

One great proof of the talent of a composer is his power to sustain the character with which he proposes to invest his music

throughout his work, of whatever class it may be; it is indeed a scarcely less certain demonstration of ability than that of assigning the character itself. Although it is hardly possible to impart so much of this necessary distinction to piano forte music as to vocal, or concerted instrumental pieces, it is yet wonderful to observe with what true and consistent expression the conceptions of a superior mind will develop themselves, even in this confined sphere of action, however peculiar they may be. Mr. Moscheles's *Impromptu* is a striking exemplification of this truth. It is hardly of a kind to come within the reach of analysis, but its excellences are too prominent not to be immediately perceived. It is short, (but even this is proper to its class) and every bar contains some touch of genius or feeling; above all, the freedom, the vigour of imagination it displays, shows it to be a spontaneous effort of the fancy, such as its name denotes, and therefore such as its character ought to express. Although this lesson is not distinguished by difficult execution, yet the performer must understand the style of the composer to render it justice.

Mr. Kalkbrenner's lesson, both from its title and construction, appears to us to carry a sarcasm under its dubious denomination. The *maestoso* with which it commences is little better than a string of passages, of not difficult execution, put together so as to convey no meaning, "full of sound and fury, signifying nothing," or at least nothing than we can interpret. Then comes the theme (*Aurora che sorgerat*), which is not adorned by the manner of its arrangement. The first two variations, like the introduction, have a great deal, yet nothing in them, and are apparently so constructed as to prove that the composer can show his brilliancy of execution and even write upon a regular plan, while he probably means only to ridicule the prevailing taste for the mere multiplication of notes. From this general description we except the adagio, of which we doubt not the composer himself and the players of his school can make much. The sudden and incongruous change to the last movement of the duet, *Al idea di quel metallo*, again however impresses us with the belief that Mr. K. is indulging his vein of humour, and purposes to have it understood, with "what vast ideas" the lust of gold exalts those artists, whose noble ambition it is to write for the shops. If we have translated Mr. Kalkbrenner's "tribute to fashion" rightly, it is an ingeni-

ous performance, and that we have done so we have little doubt, because, considered as a legitimate train of variations, it exhibits too many anomalies to allow us to treat it as a serious production from so powerful a mind.

Mr. Cianchettini's *divertimento* is of a light and facile kind, which places it within the reach of performers in general, as far as regards execution; but there is an elegance and delicacy about it which will always render it attractive, in spite of its apparent simplicity. This is particularly to be remarked in a very tasteful return to the subject, (a short but beautiful trait from *Preciosa*) at bar 6, page 6.

The celebrated March of the Emperor Alexander, with an Introduction and Variation for the Harp and Piano Forte, composed by N. C. Bochsa. London. Chappell and Co.

Grand Fantasia for the Harp on "Auld Robin Gray," composed by N. C. Bochsa. London. Chappell and Co.

First set of Bagatelles for the Harp, composed by N. C. Bochsa. London, Chappell and Co.

"The Soldier's Return," with Introduction and Variations for the Harp, by T. P. Chipp. London. Chappell and Co.

"By that Lake whose gloomy Shores," with Introduction and Variations for the Harp, by F. L. Hummel. London. Power.

Mr. Bochsa's duet is written purely for effect, without presenting many difficulties: he has succeeded in his object. The whole is showy and attractive, full of animation, and bearing the marks of a brilliant fancy, such as very few beside himself possess, but when more minutely analysed it presents nothing particularly striking. Variations 4 and 5 are the best and most original; in the latter the harp is very effectually employed, as well as in the allegro. The fantasia is a lesson of much greater talent. It possesses strength and freedom in the introduction. The air is very ably arranged, and the variations, though not particularly novel, are of a superior cast, and display Mr. B.'s peculiar felicity in showing the powers of the instrument to advantage.

Though last not least in favour are the Bagatelles. These

little traits are distinguished both by feeling and originality, and demonstrate the power of genius to create beauties out of nothing. They will please by their elegance and simplicity, and will engage when heavier pieces may fatigue.

Mr. Chipp's Lesson proves that he has selected Mr. Bochsa as his model in style ; its recommendation consists rather in brilliant execution than in passages of expression, but it is of a kind to become a general favourite.

The last in our list has more originality, though, in other respects it is much in the same style of animated and showy effect.

Book 1, of twenty-four grand Studies for the Piano Forte, composed and fingered by Henry Herz. (N.B.) This Edition has been revised, and Passages for the Additional Keys arranged for Piano Fortes up to C, by Mr. Moscheles. Cocks and Co.

Twenty-five new and characteristic Diversions, composed for the Piano Forte by J. B. Cramer. Cramer, Addison, and Beale.

Book 2, of Preparatory Exercises for the Piano Forte, by — Bruguier. Chappell and Co.

When great performers lay the result of their long and well-tried experience before the public in the studies and exercises which they publish for the assistance of learners, we are naturally inclined to expect that they should expose to our view the degrees by which they have attained to eminence, and lead us on by the same steps ; in this hope we are, however, often disappointed. But the reason is obvious, for it is difficult to conceive how high and gifted minds, which have long been accustomed to give free scope to the imagination, should be able so to curb it, as to present nothing either in conception or execution, through a long series of exercises (for long it must necessarily be) above the capacities of a learner. This difficulty prevents, however, so much benefit being reaped from the studies of our great pianists, as there would be if the series were commenced at an earlier point of instruction and continued in gradation. Exercises are almost universally of such a

character as to preclude the possibility of their being *properly* performed by any but far advanced performers, and of this description are the studies before us. They do not however possess very largely the usual kind of expedient—that of execution—but of style, and in so peculiar a manner as to fit them only for the purpose of initiating the scholar into the principal mysteries of the German school. The attributes of this school differ so entirely from those of any other, and it is now gaining ground to rapidly in this country, that such a work as the present will however prove of great utility. With regard to its merits, the names of its composer and reviser will vouch for its superiority. Originality can hardly be expected to belong to such a book, as its end is to illustrate various styles, and Mr. Herz appears to us to have followed a very judicious plan. Ordinary passages and ideas have no place in his pages, but he has apparently endeavoured to develop all the peculiarities in contrast, strength, freedom, and science, which distinguish the manner of composition he himself adopts with such conspicuous success. His exercises are calculated to inculcate good ideas of *contrast*, to strengthen the touch, and to increase the stretch of the hand—but the fingering has hardly been sufficiently attended to, and it must be remembered that the present number at least is more calculated for practice in a certain style than for general purposes of execution.

Mr. Cramer, who has long published his masterly exercises for the piano forte, now appears again in a work of the same description, though neither on the same plan nor of the same superior character. It is almost impossible that such a master should write anything for the purposes of practice, and not unfold useful lessons in various ways, nevertheless the title of the present work is scarcely borne out by the contents, for the Diversions are neither new nor characteristic, except insofar as they are each distinguished by a descriptive appellation. They are written for the usual purposes that exercises generally are composed, and the greatest advantages which they offer to the scholar are, in the care which is bestowed on the fingering. But Mr. Cramer does not appear to have sufficiently considered the progression of this as well as other arts, and consequently the new difficulties that are at the present time introduced into piano forte playing. His Diversions consist of the same passages that are to be met with in many

of the exercise books of the last ten years, and surely, although the *modern* style of performance has its faults, it has also its beauties and its difficulties, which can only be overcome by well-conducted practice. Not even the slightest emanations however of genius ought to be treated with indifference or neglect, and though Mr. Cramer's *Diversions* are perhaps not altogether worthy of so great a man, yet they must be considered with the respect which is due to his eminence as a performer and to his experience as a master.

Of the first number of Mr. Bruguier's publication we had the pleasure of speaking in our last, and we do not hesitate to recommend the present in the same terms. Mr. B. has continued the same judicious plan, and his work does not fall off in any point from its former excellence.

Nymphs of the Forest, Glee for Four Voices, the Poetry by Drummond of Hawthornden, the Music by Wm. Horsley, Mus. Bac. Oxon. London. Birchall and Co.

I've lost a Heart sweet Lassie here, Glee for Four Voices, in the Scottish style; composed by Sir John Stevenson, Mus. Doc. London. Power.

These two glees are in very opposite styles, but both worthy recommendation. Mr. Horsley's is in that fine manner which time has mellowed, while ages have passed only to prove it sound. Flowing melody, rich harmony, and clear modulation, with so masterly a contexture of parts as to give them all importance, are the characteristics of the style of this glee. Its only fault is its brevity.

Sir John Stevenson's is lighter, but with the same ingredients, in different proportions. The melody is exceedingly pleasing, and there is also a general interest conveyed to all the parts. The English glee has certainly been falling away before the more voluptuous and dramatic Italian finale of late. When such compositions as these recall our regard to our national species of composition and awaken our powerful recollections, we think of the

change with sorrow ; for though we could not only bear but delight in the fair rivalry of pieces which have so much to recommend them, we cannot endure to see music so dear to us, so nearly on the point of being lost ; for if true and deep feeling and originality, joined to the common requisites of good composition, be recommendations, where are these qualities to be found if not in our part-songs ?

Gentile Annette, arranged as a Rondo for the Piano Forte ; by J. F. Burrowes.

Divertimento for the Piano Forte, from the March and favourite *Airs in Semiramide* ; by Augustus Meves. Chappell and Co.

The Vesper Hymn, with Introduction and Variations ; by Samuel Poole.

March for the Piano Forte ; by J. C. Nightingale. London. Longman and Bates.

The Waltz and Huntsmen's Chorus, arranged as a *Divertimento for the Piano Forte* ! by G. Kiallmark.

Rosante, a *Divertimento for the Piano Forte*, on Bishop's Air of "Taste, oh taste, of this spicy wine ;" by Thomas Valentine.

Hot-Cross Buns, a Rondo for the Piano Forte ; by H. Seine.

Series of Airs, preceded by an *Introductory Prelude*, calculated to follow the *Piano Forte Instruction* ; by T. A. Rawlings. Goulding, D'Almaine and Co.

We see so much from the hand of Mr. Burrowes that it would be difficult to decide whether he is most useful or most successful. His incessant fertility argues a great deal of both,* for if his works were not well received he would not be called upon to exert so much industry. We can scarcely conceive satisfaction so unalloyed as the consciousness of the pleasure conferred upon thousands which must attend the production of works so popular, for they are all of a class designed to please as well as instruct. *Gentile Annette* is precisely of this description—and if we mistake not

* No two works have had a more extensive circulation than his piano forte and his thorough base primers. A sixth edition of the first has recently appeared with some judicious emendations, and the latter has reached a fourth or fifth.

Mr. Burrowes has blended with his paraphrases upon this graceful melody, a musical narration of part of the story of "*Little Red Riding Hood*." The fourth and fifth pages contain the passages which we conceive to convey her journey through the wood, the appearance of the wolf, her screams, and finally her safe arrival at the cottage of her grandmother, when the theme is again taken up. Whether our suppositions be or be not correct, the lesson is as pretty as the best of such bagatelles.

Mr. Meves usually writes with taste and elegance; in his present lesson he adheres to this character, and has beside made a good choice in his airs.

Mr. Poole's, though easy for any but beginners, contains for them passages of good practice, and is an original and agreeable production.

Mr. Nightingale's march is very spirited, and the allegro is distinguished by taste and novelty.

Mr. Kiallmark, on his well-known but not less favourite subject, has constructed an easy but very pleasing piece.

Superiority is at all times meritorious, but particularly so where an agreeable character is imparted to that which usually excites but little attention. Mr. Valentine is extremely happy in the composition of easy pieces for beginners. His *Rosanthé* is an original lesson, and very worthy the notice of masters.

Mr. Seine, under a very novel title, has written a lesson of considerably more difficulty than the announcement would have led us to expect. It contains good practice, and some agreeable melody.

This series of airs, from Mr. Rawlings, is a very new and pretty selection of melodies, easily and tastefully arranged and composed.

Ballad—Of Love's propitious Morning; written and adapted to a favourite African Melody; by William Ball.

The Expectant, art thou not here Love, a Ballad; written and adapted to a favourite Portuguese Air; by Wm. Ball.

O thou whose Vows are broken; written and adapted to a favourite Swedish Melody; by Wm. Ball.

All by Chappell and Co.

O where is the Minstrel with light flowing hair, Song; the Music composed by F. J. Close. London. Goulding, D'Almaine & Co.

If thou couldst know what 'tis to Weep; Lines written by the late Mrs. Jordan during her late illness at Paris; the Music composed by F. J. Close. London. Goulding, D'Almaine and Co.

When on the Lip the Sigh delays, Ballad; written and composed by Thomas Moore, Esq. London. Power.

Ever since (and long before) the publication of Mr. Moore's national airs, the English public has manifested an eager curiosity for the vernacular melodies of other countries, and when we consider the exquisite beauties both of music and poetry there concentrated, like gnats in amber, we do not wonder at the search for such compositions, and the direction given to poetical talent toward their illustration. The three first songs upon our list are of this kind, and pretty enough they are.

Mr. Klose's songs have more of the character of the canzonet in them, that is to say, they are not so simple either as to melody or accompaniment. The first is an agreeable song—the second certainly deserves notice on more accounts than one. That words of such deep feeling and such deep distress should be the last outpourings of the broken spirit of a woman so gifted, so caressed, so exalted, so fallen, and so miserable, affords the just but pitiable exposure of a life so elevated by talent, so depressed by misconduct. This is not only poetical, but moral justice. To say that the heart must ache at such a picture, conveys but a feeble notion of the feeling that all must and some *ought* to endure. It is a medicine that we should gladly see administered, not to pomp alone, but as a preventive to all who are liable to the fatal error of believing that vice can be sincere, or a false step venial, how-

ever high the titles the seducer may bear, or however palliated by circumstances the guilt may appear. We recommend this song not only to "the youth of both sexes," but to all "parents and guardians," as a composition of sensibility and *truth*.

The poetry of Mr. Moore's ballad is written in his quaint and sly vein, and the melody is pleasing. It is the sort of thing that nobody else imagines or expresses half so well.

Maid of Athens.

My Georgian Maid ; oriental Ballad.

The Garden of Roses.

What is Prayer ?

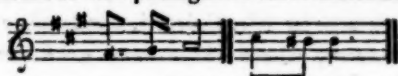
My Native Land, good night.

All composed by John Barnett, and published by Mayhew and Co.

Whilst the Moon, a Serenade in the Spanish style ; the Music by John Barnett. London. Boosey and Co.

We perceive that Mr. Barnett has felt the stimulus of his well-earned praise from us, and we doubt not, but his publishers have enjoyed a proportionate benefit, at which we most heartily rejoice. But we recommend this young and meritorious composer, exactly in the same temper, that we administered our commendation, to be careful of the fame he has acquired, and rather to produce one superior than a dozen mediocre compositions. We really think that there is a touch of genius in almost all that he writes, although it is sometimes obscured by its envelopements.—Such is the case with some of the songs before us. The first three are just and only just above the level of the ballads which swarm forth in the season, to catch the warmth of the genial sun. *What is Prayer ?* has a larger portion of the refinement which we think we discern even in the lowest of this author's works, but it is not sufficiently simple—it is too much in the manner of a canzonet, though we admit it to be second only to the admirable adaptation of the same words by Mr. Horsley, amidst the various competitors who have taken the same ground. "*My native land, good night,*" has a manly yet feeling expression, that will raise a correspondent emotion in the breasts of the hearers. But it is upon

the last of the series, "*Whilst the Moon*," that Mr. Barnett was employed in the hour of inspiration. This piece is called a serenade in the Spanish style, and it is in fact a very ingenious and fanciful paraphrase of two passages of three notes each.



Upon these the whole melody is framed, while the accompaniment is chords (very full) in quavers throughout. For the first few bars the hearer is struck only with the quaintness of the passages, but they grow upon the ear, seize the fancy, and settle into the pleasure which an unexpected, original, and imaginative production, not unmixed with sentiment, leaves upon the mind. The whole is certainly very like Spanish music, and the termination particularly so, and very elegant.

Dearest Maid my Heart is thine; Duet, composed by J. Barnett.
Oh take this Wreath; Duet, composed by John Barnett. London.

Mayhew and Co.

Shine out Stars; a Duet, by Thomas Moore, Esq. London.
 Power.

All in the merry Whitsuntide; a Duet, by George Dance. London.
 Chappell and Co.

Three Italian Nottornos; composed by D. Crivelli. London.
 Cramer, Addison, and Beale.

Mr. Barnett's two duets are in the English dramatic manner, which is nearly the worst of all possible manners. "*Dearest maid*" is quite unworthy the author, and the second has but little to recommend it, though there are faint gleams of his power. Nothing is so much wanted perhaps as English duets, but not such as these—the music-closet of the theatres can supply hundreds exactly like them, which every body has forgotten.

Mr. Dance's is on the contrary in a very good old style, as simple as pure. To listen to it is like reading old Isaac Walton's descriptions, and what can fill the mind with sweeter, calmer thoughts? The only parts we dislike are the imitative ornaments towards the close—these are both common and out of place. It

is a curious fact, that in nine cases out of ten the graces inserted by English composers are in bad taste.

Mr. Moore's duet is an adaptation of Blangini—not, as it seems to us, with his usual felicity of choice.

The nocturnos are by Mr. Crivelli, the teacher of singing at the Royal Academy, whose elementary work we spoke of in our last number. They are not *alla moderna*, but sound, light, and simply constructed, easy of execution, and as effective as most of such graceful trifles.



Grand Trio for three Flutes, by Tulou. Lavenu & Co.

Fantasia Brilliant, on "Viola le plaisir mes Dames, viola le plaisir," composed for the Flute, with a Piano Forte Accompaniment, by Tulou.

The Nightingale, consisting of twelve short Solos for the Flute, composed in the style of Improvisation, by J. N. Weiss. Lindsay and Co.

A favourite Irish Melody, with an Introduction and Variations for the Flute, and an Accompaniment for the Piano Forte, by T. C. Weidner.

Introduction and Waltz for the Flute and Piano Forte, composed by T. C. Weidner. T. Boosey and Co.

Cease your funning, with Variations, as sung by Mrs. Salmon, composed by C. N. Bochs, arranged for the Flute, with an Accompaniment for the Piano Forte, by W. Card. Lavenu & Co.

Mr. Tulou's compositions we should have noticed in our last but for want of space. The Trio is particularly good—indeed very few compositions of the kind approach it; it is far from easy with regard to execution, and it requires delicacy of expression and great neatness in its performance. The Adagio is very beautiful—the Rondo elegant and lively. None of the parts lie very high, and they all afford good opportunity for producing a rich tone.

The Fantasia is very original, partaking rather more of an executive than an expressive character, though it is by no means

without the latter distinction. It contains good practice for the shake, and is on the whole a beautiful lesson.

Mr. Weiss's Solos are of rather a singular character. We should suppose them to be intended more for practice than for amusement, and they are well adapted to this purpose. Nevertheless they are by no means devoid of attraction, and contain sufficient to entice the learner who begins them for practice, to continue them for pleasure.

Mr. Weidner's Variations are clever, and far from ordinary. His lessons are both of a very agreeable character, and contain sufficient difficulty to incite the scholar to overcome them, without enough to weary his perseverance.

Mr. Card's Arrangement does him great credit, both with regard to contrivance and idea; for we must consider the variations as much more fitted to instrumental than vocal effects.

Mr. Kohler's may be safely recommended for its ease, simplicity, and taste.

Hymn, Mournful Queen, dethroned Zion.

Air, "A two-fold care disturbs this heart;" composed by Pio Cianchettini. London. Willis and Co.

Canzonet, "Dear is the blush;" composed by F. W. Horncastle. London (for the Author) by Birchall and Co. &c. &c.

The first two airs are from a piece called "*The Hebrew Family*," which was damned last season at Covent Garden on the first night of representation. The music was written by several hands, and it appears that Mr. Cianchettini has determined, as respects his portion, "to print and shame the rogues." He is a well-educated musician, and his genius, both at its early and more mature stages, has been acknowledged. It is therefore much to be regretted that he should have been induced to mingle his reputation with that of others in a common adventure. The hymn is a solemn and rather affecting melody, with what we suppose would be called a brilliant harp accompaniment. The air is quite worthy Mr. Sinclair and

the two galleries, for whom it is obviously manufactured in haste. It is well for the composer that his repute stands on a wider basis than writing for the great singers of the day. We wish we could see his talents employed upon a really good opera. That such things are not his own taste is clearly evinced by the excellent choice of his words, when such taste alone is consulted.

Mr. Horncastle's ballad is simple and graceful; the poetry is from Lord Strangford's translation of Camoens.

ARRANGEMENTS.

The favourite airs from "*Preciosa*," arranged for the harp and piano forte, with an accompaniment (ad lib) for the flute and violoncello, by M. C. Bochsa

The favourite airs in "*Preciosa*," arranged for two performers on the piano forte (book 2), by T. Latour.

The favourite airs from "*Il Crociato in Egitto*," for the piano forte, with accompaniments for the flute (3 books), by T. Latour.

The march and cavatina from "*Il Crociato*," arranged for the piano forte, by T. Latour.

The march and chorus from "*Il Crociato*," arranged for the piano forte, by T. Latour.

The Bridesmaid's Chorus and Bacchanalian Song from "*Der Freischutz*," for the piano forte, by T. Latour.

No. 6, of L'Amusement des Soeurs, by D. Bruguier.

No. 4, of popular melodies, by D. Bruguier.

No. 1, of Fleurs d'Italie, consisting of a selection of favourite Italian airs, arranged as divertimentos for the piano forte, with a flute accompaniment, by D. Bruguier.

Spontini's Overture to *La Vestale*, arranged for two performers on the piano forte, by Jos. J. Harris.

Nos. 10 and 11, of choruses, arranged for the harp and piano forte, with flute and violoncello accompaniment (ad lib), by J. F. Burrowes. Chappell and Co.

Book 1, of airs from "*Il Crociato*," arranged as duets for the harp and piano forte, with accompaniments (ad lib) for the flute and violoncello, by J. F. Burrowes.

Book 1, of the same, arranged as duets for the piano forte, by J. F. Burrowes.

Books 1 and 2, of the same, arranged for the piano forte, with accompaniments (ad lib) for the flute, by J. F. Burrowes.—Goulding, D'Almaine, and Co.

Books 5, 6, 7, 8, of Amusements de L'Opera from "*Il Crociato*," and Spohr's *Jessonda*. D. Boosey and Co.

No. 8, of a selection of national and popular melodies, for the harp, by T. P. Chipp. J. Power.

No. 1, of the beauties of Rossini, for the flute, with an accompaniment for the piano forte, by W. Card. Lavenue and Co.

ROYAL ACADEMY OF MUSIC.

We have lately entered into so extensive a detail of the œconomy of this institution, and have found so much that is important to the interest of the art and its professors, that we think it due to both, as well as to its zealous founders and promoters, to give all the publicity we can to its transactions, with a view to the diffusion of that knowledge of its excellence which we are persuaded is alone necessary to its establishment, and to the consequent benefit so complete and so finished a course of education must bestow.— Nothing can more justly tend to confirm its claims to support than the fact that the pupils are proceeding meritoriously in their studies, and that their deserts are allowed by the competent professors at the head of the establishment, and by the committee who so vigilantly and so constantly watch its interests and its progress. It will be remembered that a distribution of prizes is made yearly to those students who have been thought to merit such distinction, after the public concert. It took place this year on the 30th of June, at the Hanover-square Rooms (by permission of the Right Hon. the Directors of the Ancient Concert) and the scheme was as follows :

PART I.

OVERTURE (Chasse du Jeune Henri).—*Mehul*.

QUARTETTO, Misses M. Bellchambers and Chancellor, Charles Lucas and C. S. Packer—"Lo! star-led chiefs." (Palestine).—*Dr. Crotch*.

SYMPHONY CONCERTANTE, two Violins, C. A. Seymour and H. G. Blagrove, Pupils of Mr. F. Cramer.—*Spohr*.

SCENA ed ARIA, Miss J. Bellchambers—"Ah perfido."—*Beethoven*.

CONCERTO, Piano Forte, C. S. Packer, Pupil of Mr. Potter.—*Steibelt*.

FINALE to the first Act of *Il Don Giovanni*—"Presto, presto;" the principal parts by Misses M. and J. Bellchambers, Grant, and Watson, Charles Lucas and C. S. Packer.—*Mozart*.

PART II.

SEPTETTO (MS.)—Harp, Miss Shee, Pupil of Mr. Bochsa; Flute, D. H. Brett; Oboe, M. A. M. Cooke; Clarionet, T. M. Mudie; Horn, W. M. Daniel; Violoncello, C. Lucas; and Contra Basso, T. J. E. Harrington. *Bochsa*.

TRIO, Miss Grant, Charles Lucas and C. S. Packer—"Oh Nume." (La Gazza Ladra).—*Rossini*.

CONCERTO, Violin, T. Mawkes, Pupil of Mr. Spagnoletti.—*Mayseder*.

PREGHIERA from *Mosè in Egitto*—"Dal tuo stellato;" the principal parts by Misses M. and J. Bellchambers, and C. S. Packer; Harp Obligato, E. I. Neilson, Pupil of Mr. Bochsa.—*Rossini*.

FANTASIA, Piano Forte, Miss Chancellor, Pupil of Mr. J. B. Cramer.—*Cramer*.

OVERTURE (MS.)—*C. Lucas*, Pupil of Dr. Crotch.

Nothing could be more creditable than the entire performance. Seymour and Blagrove played excellently, and little Mawkes like a prodigy. Miss Chancellor's fantasia was well executed, and what is better, well expressed. The overture by Lucas was an exceedingly good composition. The singing manifested the good taste and the effects of the scientific instruction of Mr. Crivelli.

The names of the pupils to whom prizes were awarded, were read, and the delivery by her Royal Highness the Princess Augusta, took place in the Directors' box. It was a very interesting spectacle to observe the delight of the young aspirants, mingled with the modesty with which they received these estimable rewards of their industry and talent. One of the girls (Miss J. Bellchambers) on the annunciation of her prize, burst into a flood of tears. So noble a lesson is conveyed in Royalty bestowing the well-merited encouragements which talent has earned—in thus allying, as it were, the patronage of rank and the exertions of ability, that we almost envied all who bore a part in the scene; not the least enviable certainly were the parents and friends of the pupils who were thus honorably distinguished.

The following is the list of the pupils, of their rewards, and the causes for which they were given.

Distribution of Prizes, Midsummer, 1825.

Miss Shee—Silver Medal	} For instrumental performance.
Miss Dickens—Elizabeth	
Miss Foster—Mrs. Chapone's Letters ..	
Miss Bellchambers—Pleasures of Hope	
Miss Bromley—Pencil Case	
Miss J. Bellchambers—Silver Medal ..	} For singing.
Miss Grant..... } Bronze Medal ..	
Miss Bellchambers }	
Miss Chancellor—Silver Medal	} For composition.
Miss Collier—Cowper's Poems	
Miss Ferguson } Pencil Case	
Miss Riviere }	
Miss Shee—Silver Medal	For good conduct.
W. H. Phipps—Silver Medal	} For composition.
T. M. Mudie—Thomson's Seasons	
C. S. Packer—Bronze Medal	
Charles Lucas—Gray's Poems	
T. Mawkes—Silver Medal	} For instrumental performance.
W. Daniell } Bronze Medal	
D. Brett .. }	
C. Seymour—Goldsmith's Works	For orchestral performance.
A. Devaux—Silver Medal	For general good conduct.

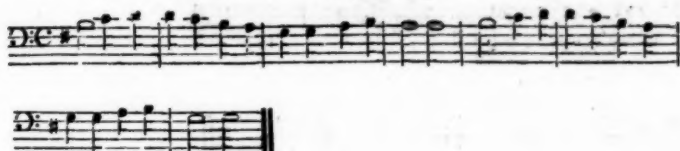
We may conclude our present brief notice with stating, that Lord Burghersh, the president, having obtained leave of absence from his embassy, is returned for a short residence in England, and has already exerted himself to decrease the expences and increase the income of the academy with success. Through his Lordship's intervention Signor Velluti has been induced to superintend the instruction of such of the pupils in singing as are in a sufficient state of preparation to benefit by his tuition. Other alterations have been made or are in progress, which it is to be hoped will be found not less advantageous. Of these we shall probably speak hereafter, when the organisation is complete.

The committee were proceeding quietly, discreetly, and safely; they are content, and we think wisely, to advance the interests of the institution progressively, and to feel the way to certain success, without compromising the interests of the art, or of the profession, or of the pupils.

GRAND MUSICAL FESTIVALS.

Of these noble assemblages of art in the Provinces there have been three of especial note during the autumn—namely, the meeting of the three choirs at Hereford, the York, and the Derby festivals. It is our aim to render the accounts we publish such substantial and permanent records of the transactions as may be useful in preserving the memory of such meetings, in smoothing the difficulties attending the vast preparations incident to such mighty arrangements, and thereby to improve, by the lessons of experience, future celebrations. For the accomplishment of these purposes much time is necessary in the collection and comparison of facts and opinions, in digesting so much various matter, in the satisfaction of doubts, and the consideration of past impressions. The period at which the festivals are held (the month of September and the first week in October) is too near our date of publication to permit us to include our survey in the present number. In our next we purpose to insert such an article as we trust will fulfill the design we have sketched out. For the present it will be sufficient to say, that the Hereford, in point of receipts, was not very successful. Those of the York were eminently great. The Derby net about £750.

Air from Beethoven's New Symphony, Vol. 7, p. 82.



ORGANISTS — Vol. 7, p. 18.

York Tune as given out.

Four systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines, representing the York Tune as given out.



York Tune with the Interludes.



GRAND MUSICAL FESTIVALS.

WHEN a succession of objects of the same nature is presented either to the eye or any of the other senses, the one which contains the greatest quantity of matter, or that which eminently surpasses the rest in its qualities, absorbs the attention, however excellent according to their several degrees, the rest of the series may be. Just thus does it happen with the Musical Festivals which now annually take place. Some of these are admirable specimens of art—the selections consist of nearly the same materials as those which establish higher claims to notice—the principal performers are the first of their several classes—the audiences congregate all that are distinguished by fashion or taste within the local circuit. But there are others which, by the power conferred by geographical position, by fine buildings, by a rich and populous neighbourhood, and more than all, by a gradual cultivation of the art over the whole society which at last breaks forth irresistibly and demonstrates the force thus accumulated—places thus situated, we say, have attained a magnitude and a pre-eminence in their musical exhibitions, which draw towards them the general attention, while to the rest belongs little more than the local attraction they at present exert, and will we hope long continue to enjoy. Three meetings, all of a superior cast, have taken place this year—the meeting of the three choirs at Hereford for the hundred and second time, one at York and one at Derby. But York so immensely surpasses the others, that the facts we have already stated are established by the examples to be drawn from the three meetings. If then we pass lightly over the first and the last, and give the details of the second at great length, our readers will be aware of the grounds for such a distinction. The design in all is very nearly the same, but the manner of the execution gives the greater a superiority, that makes it imperative upon us to adopt such a course of description, with a reference to general, to public feeling.

HEREFORD.

The meeting of the three choirs of Hereford, Worcester, and Gloucester, for the benefit of the Widows and Orphans of Clergymen in those dioceses, took place at Hereford on the 16th, 17th, and 18th of September, 1825, under the conduct of Dr. Clarke Whitfield; Mr. François Cramer was the leader; and the principal singers were—

Miss Stephens
Miss Paton
Miss Travis
Mr. Vaughan

Mr. W. Knyvett
Dr. Chard
Mr. Bellamy, and
Signor De Begnis.

The service of the day is performed and a sermon preached at the Cathedral on the first morning of the meeting. Dr. Carr, the Bishop of Chichester, preached. The music appended and introduced was the Overture to Saul, the Dettingen Te Deum, Dr. Boyce's duet "*Here shall soft charity repair*," and the Coronation Anthem. The Messiah was done on the second morning, and on the last the Overture to the Crucifixion, a MS. oratorio of Dr. C. Whitfield, an offertorio composed by Dr. Chard, organist of Winchester, and "*the Resurrection*" by the former, were given. The second part was a selection from Samson.—There were three evening concerts at the Shirehall, at one of which Miss Cann, a little girl of twelve years old, the daughter of Mr. John Cann, of Hereford, played Drouet's variations to God save the King, in a manner which spoke much musical talent.

The sums collected were as follow:—Tuesday £265, Wednesday £240, Thursday £398.6s. Tickets sold £1269. 19s. 6d.

The collection is always appropriated without deduction to the Charity—the receipts for tickets go to discharge the expences—if insufficient, the amount is made up by the six stewards—if more than adequate, the balance is given to the Charity. The collection was this year the largest ever known, with the single exception of the King's visit to Worcester.

YORK.

Although the Grand Festival of September, 1823, might be said to have had an anticipated existence in the hopes of a few of the distinguished amateurs of Yorkshire, yet the determination which fixed the celebration for that year must be considered as not the less sudden. So sudden indeed was it, that in no other part of the kingdom probably could the preparations necessary for so vast an undertaking have been arranged in the short period intervening between May and the date of the performances. We recur to this fact, in order to shew how widely, even at that time, the spirit to which local charity and general art owe so much, was disseminated amongst the inhabitants of this great county. For this is an instance in which a public object has been moved and promoted by the efforts of all orders alike—from the second ecclesiastical Dignitary of the realm down to the chorus-singer or the ripieno instrumentalist. The spirit must to have been so powerful, must have been universal. Nothing short of this universality could have wrought such eminent success, and whatever be the combination of motives which has awakened so benevolent, so useful an impulse, nothing less than such a reward could have sufficiently compensated such enlargement of design, such energy and vigour in execution. The example of the county of York will stand amongst the most incontestable and the most commendable proofs of what can be effected by courage and skill—and from hence we date that enthusiastic perseverance which has arrived, in a second effort, at more prosperous results than crowned the first. Satisfied as the public must be of the benefits derived from these prodigious exhibitions of power, yet, convinced as we are of the indispensable occasion there will be found for a progressive excellence with a view to their established continuance, we would dwell with the more force upon this characteristic of the labours of the patrons and managers of the York festivals, in the earnest desire to keep alive the activity and excite the industry and invention of other committees. We have already seen the injurious tendency of a too contented acquiescence in the precedents of former festivals. It is an error of

the utmost magnitude to believe that such celebrations can continue long to attract the public regard, unless new and enlarged provisions for the general amusement and instruction be visible on every succeeding occasion. The arrangements must keep equal pace not only with the progression of the times, but with the knowledge and expectations of the public, and with the desire for novelty, which is one of the most common incentives of human actions.

Aware of the importance of not suffering the consideration of the next festival to sleep, the original committee never dissolved. The winding up of the accounts led to their meeting subsequently to the festival, and in 1824 the purchase of the ground for the site of the new concert-room, together with the preparations incident to that building (which we have narrated from the work of Mr. Crosse, at page 262 of our present volume) gave occasion for much consultation. Thus the chain was formed between the conclusion of the first and the commencement of the second festival, and these circumstances awakened even a livelier excitation in the minds of those most immediately concerned in the management.

No definite time had indeed been fixed for a second festival, but it was wisely opposed to the many who wished for its recurrence in the succeeding year, that the musical taste of the county, exalted as it is, could not be expected so soon to sustain so considerable a draft, while it is probable that the year 1825 was chosen in order to fill up the triennial succession with Birmingham and Norwich.

Amongst the earliest objects of the committee was the engagement of the conductor, and Mr. Greatorex was again nominated. That gentleman went down to York in January to put the arrangements in train. The King accepted the office of patron. The Noblemen and Gentlemen who supported the first festival were applied to—the committee entered seriously into the work of engagement, and a band of six hundred performers was the limitation at which it seemed proper to stop in determining the scale of the performances. There can scarcely be a more difficult point to decide, than such a choice between the possibilities of precision and power in the production of effects. We shall hereafter perceive that a sound discretion was exercised.

A negotiation was opened with Madame Catalani, but the treaty fell to the ground, because the Committee peremptorily objected, and it appears to us, with unanswerable propriety, to the transposition of songs, connected with other pieces either preceding or following. We have already given our testimony* against such indulgences in our account of the former festival, and we again hold up our hands, because the Committee deserves the best thanks both of those who admire and those who profess the art, for making their stand upon such a point. The reason of the case is simple and clear both as to the music and the musician. Unless the composer has treated his work with insufficient consideration, it must suffer by a change of key. For his sake then transposition ought rarely to be permitted. Again—if a song lies out of the compass of a singer it ought to be a notice to the artist to seek for another, and upon similar though with additional reasons. The composer has decided to what voice his expression is best adapted, and a change is a departure from his principles, and must therefore be hazardous, as effect is concerned. Neither can any limits be assigned to the capricious experimenting of singers. Madame Catalani has already taken the tenor part in the opening of the *Messiah*, and the base in *Non piu andrai*—she has also in singing Rossini's "*Elena oh tu che chiamo*" assumed the contralto, thus absolutely running through the whole compass. If she sings all these things as written, it might serve to display great diversity and range of power—but by the aid of transposition, she makes them all soprano songs. Why then are the effects intended by the composer to be sacrificed? And why is Mr. Vaughan and Signor De Begnis to be deprived of two of the finest specimens of the art in their separate and legitimate departments? Is Madame Catalani greater in "*Non piu andrai*" than in "*Son Regina*?" Certainly not. On the contrary, she herself and her art are both lowered and dishonoured. Conductors and the public are much too lenient in the indulgence they lend to such fancies. In so high a demonstration of art as the York Festival, it was undoubtedly of the utmost importance to adhere to the right. Such exhibitions should contain none but the choicest and the most perfect specimens of art, and these should be varied as much as is consistently

* Vol. 5, page 522.

possible, that the comparison between the several powers and degrees may be complete. The Committee consulted the dignity of the meeting in the endeavour to engage Madame Catalani, who by the majesty of her transcendent power and by many other requisites, stands beyond all question at the top of the profession; but they did not consider it less when they courageously determined to adhere to the laws of fine taste and mature judgment, though the loss of her great talents to the celebration was the consequence.*

The Committee had next recourse to Madame Pasta,† but though the Archbishop condescended to negotiate with the French Government through the English Ambassador, her absence even for so short a period was thought incompatible with the interests of the Theatre Italien, where she was engaged, and it was held that it would be disrespectful to the Parisian public to grant her a second leave, after she had been so recently permitted to perform for a month at the King's Theatre in London. The Committee were consequently compelled to sit down under the disappointment.

Madame Ronzi de Begnis, Mrs. Salmon, Miss Stephens, Miss Travis and Miss Goodall, were then engaged, but early in

* Some very strong remarks have been made upon the manner in which the Chevalier Vallebrequé is said to conduct the engagements of Mad. Catalani. We really think this is an unfounded accusation. The only measure by which he can estimate the abilities of the lady in question is by the sums he can obtain; and if a manager or a committee are content to give six hundred pounds, or a moiety of the entire receipts for her services, it is a proof they think she will bring a profit. The standard is not set up by the cupidity of M. Vallebrequé, or if it be, it must be fixed by or conform to the opinions of his customers. We do not advocate the terms some singers ask—on the contrary, we have expressed our belief and the grounds on which that belief is founded; that they will be ultimately prejudicial both to the art and the artist. But let the blame fall upon the right head. The managers of our amusements stand between the professor and the public; they know what the one will draw, and the other pay and compute their own profits accordingly. The artist then is not to blame in making his demand a high one, but the *entrepreneur* is justly censurable, if he suffer the artist either to absorb too great a share of the gain, or what is more to our purpose, if he make the public pay too high a price for their amusements, which we have no hesitation in saying is the case at present in England with relation to music.

† It is said Mad. Pasta, when applied to by the Committee, asked no less a sum than 1000 guineas, although she had previously expressed, in conversation with a third person during her sojourn in England, her readiness to engage for half that sum!

the spring Mrs. Salmon was attacked with a nervous disorder, brought on by excessive fatigue in the performance of her professional duties, which obliged her to retire into absolute repose for a season,* and soon after Madame Ronzi De Begnis was seized with a disorder of the throat, which rendered her return to a warmer climate indispensable. Thus were the Committee deprived most unexpectedly of the presence of three of the finest singers Europe could boast.

To replace the attraction thus lost, Madame Caradori, Mr. Braham, and at last Mademoiselle Garcia, (whose name had been recently established in the public opinion by her appearance at the King's Theatre), were severally applied to and engaged—the two latter at two hundred and fifty and three hundred and twenty guineas,† while Mr. Vaughan received only £100, and Miss Stephens £200. The list of the principal singers finally stood as follows :

Madame Caradori	Mr. Braham
Mademoiselle Garcia	Mr. Vaughan
Miss Stephens	Mr. Sapio
Miss Travis	Mr. W. Knyvett
Miss Wilkinson	Mr. Terrail
Miss Goodall	Mr. Bellamy
and	Mr. Phillips and
Miss Farrar.	Signor de Begnis.

A GRAND CHORUS OF

90 Cantos	90 Tenors
70 Altos	100 Bases
	—
	350

INSTRUMENTALISTS.

Mr. Greatorex, Conductor, Piano Forte
 Mr. Camidge, Dr. Camidge, (Organ), Mr. White, and Mr. P. Knapton,
 Assistant Conductors

* The failure of Mrs. Salmon's powers proceeded entirely from the cause assigned in the text. She was suffering under no visible bodily disorder whatever, but the organs of her throat refused as it were to obey the customary exercise of volition. She has been travelling through France, Switzerland, and Italy, since the middle of the summer, and we are rejoiced to learn from herself, that change of scene had very early in her tour done so much towards the restoration of her brilliant powers as to leave no doubt of their perfect re-establishment. No other of the absentees were so much missed or so much wanted at York as Mrs. Salmon.

† While we readily admit the full merits of these great artists, surely never were such sums paid for *name* before !

Mr. Cramer, Leader, Morning
 Mr. Mori, do. 1st Evening } Violins
 Mr. Kiesewetter, do. 2d do.
 Mr. Loder, do. 3d do.
 Messrs. R. Ashley and Daniels, principal Violas
 Messrs. Lindley and Crouch, Violoncellos
 Signors Dragonetti and Anfossi, Double Bases
 Messrs. Nicholson and Richardson, Flutes
 Messrs. Erskine and M. Sharp, Oboes
 Messrs. Willman and Powell, Clarionets
 Messrs. Mackintosh and Tully, Bassoons
 Messrs. Moxon and Holcroft, Serpents and Base Horns
 Messrs. Harper and Wallis, Trumpets
 Messrs. Platt, Tully, and two Petrides, Horns
 Mr. Mariotti, Base Trombone
 Mr. Schoengen, Tenor ditto
 Mr. Smithers, Alto ditto
 Messrs. Jenkinson and Taylor, Double Drums
 Mr. Bocha, Harp.

Violins	93	Serpents and Base Horns..	8
Violas	32	Trumpets	6
Violoncellos	24	Horns	14
Double Bases	16	Trombone-Base	3
Flutes	6	— Tenor	3
Oboes	12	— Alto	3
Clarionets	6	Double Drums	2
Bassoons	12	Harp	1
	201		40
Conductor, Assistant Conductors, and Leaders			9
Principal Vocalists			15
Chorus			352
Instrumentalists			241

617

Amongst the features which distinguish the Yorkshire meeting, and which demonstrate the universality of the sympathy in its success diffused over the whole county, is the establishment of choral societies, directing their attention to the opportunity of the grand concentration presented by the festival.* Associations of this

* The cultivation of music by this means in Yorkshire, and the neighbouring counties, is quite astonishing. The following table of the Chorus of the Festival, in 1825, will shew the minute diffusion:—

	Cantos.	Altos.	Tenors.	Bases.	Total.
* York	16	4	9	13	42
+ Oldham	28	0	0	0	28
* Hull	9	5	6	5	25
* Sheffield	7	4	6	4	21
* Halifax	7	5	2	5	19
* Leeds	1	8	5	4	18

nature were formed at Huddersfield, Halifax, and Leeds—at Hull, where under the direction of Mr. Crosse, the able historian

	<i>Cantos.</i>	<i>Allos.</i>	<i>Tenors.</i>	<i>Bases.</i>	<i>Total.</i>
* Ecclesfield	2	4	6	5	17
† Manchester	1	7	4	4	16
* Huddersfield	4	2	3	3	12
* Wakefield	3	3	2	3	11
* Almondbury	1	1	0	6	8
* Harewood	0	1	3	2	6
* Wortley	0	2	0	4	6
London	2	0	3	1	6
Nottingham	0	1	2	3	6
* Bradford	0	1	1	3	5
Durham Choir	0	2	2	1	5
Edinburgh	1	1	3	0	5
Leicester	3	0	0	2	5
*40 Yorkshire Towns	4	15	25	21	65
† 5 Lancashire & Cheshire } Towns	1	1	2	2	6
4 Cathedral Choirs	0	4	2	2	8
10 Other Towns	0	1	4	7	12
	90	72	90	100	352

Of this immense concourse it will be seen, that no less than 255 were from the county of York, and chiefly from the West Riding; 50 were from Lancashire and the borders of Cheshire; the remaining 47 from various other parts of the North, except nine or ten from the Metropolis, &c. The Lancashire female chorus singers from Oldham form a conspicuous feature in the list; but from the abundant supply nearer home, it does not appear to have been found necessary to make any large demand upon the strength of that county; and rich as it is in choral societies, and capable of supplying a well-practised chorus as large as the one before us, not a single male singer from Oldham appears in the list. The strength of the Derby and Chester festival chorusses was not employed, and only a solitary veteran from Liverpool, where in 1823 precision was admirably attained, was to be found at York. Some idea of the prodigious cultivation of choral music in the Northern counties may be formed from these particulars.

The instrumentalists were furnished as follows:—

	<i>Viols.</i>	<i>Violas.</i>	<i>Viols. & Bases.</i>	<i>Wind, &c.</i>	
London	23	6	14	20	63
Yorkshire	41	14	17	34	106
Other Counties	29	12	9	22	72
	93	32	40	76	241

Deducting the harp, and adding Messrs. Cramer, Mori, Loder, and White, not included in this classification, there is a total of actual performers in the full band of 244, besides the organ.

* Yorkshire. † Lancashire and Cheshire. The chorus was further considerably increased by supernumeraries, say at least 40, who performed gratuitously, or at a small remuneration, being on the spot.

of the first festival, no less than one hundred members assembled constantly—at Sheffield and at Wakefield. The choral parts were printed under the direction of Mr. Knapton,* and the chorusses had been long in practice. Towards the end of August, Mr. White made a circuit of visitation to all these several societies, attended their rehearsals, which naturally assisted in producing a proxmity of manner amongst them.

In the meanwhile the preparation of the new concert room and the minster were brought to a conclusion.†

* We earnestly recommend these to the attention of all other similar meetings. They will be found eminently cheap and serviceable.

† The Concert-room was finished about the last day of August; and on the 2d day of September between 50 and 60 gentlemen met to take wine there, the Rev. W. Dixon, chairman of the committee of management, in the chair, and Jona. Gray, Esq. vice-president. Several toasts were drank appropriate to the occasion, and the evening passed off with the utmost harmony and conviviality.

The preparations in the Minster being completed, that building and the Concert-room were, on the Tuesday, Wednesday, and Thursday previous to the festival, thrown open to visitors, each of whom left some donation for the charities. The Minster presented a different appearance from that which it exhibited at the last festival, and one by no means so well harmonizing with its sacred character. The orchestra was erected as before, under the great tower; but it projected about fifteen feet further into the nave than on the former occasion, by which means the principal vocalists were carried beyond the area of that vast absorbent of sound. A wing was carried up from each side of the orchestra into the side aisles, between the first arch, in which the tenor and base choristers were arranged; the trebles and counter-tenors took their stations on each side of the main orchestra. Under the able management of Mr. Ward, whose contrivance for that purpose was at once as simple as efficacious, the organ was made available at a much greater distance from the instrument than before.—Fronting the orchestra was the patron's gallery, under the great West window, the space between being filled with seats. Galleries were erected in the side aisles, with octagon fronts coming between the massy columns, and in a line with them; and seats were also placed under the galleries. The seats were covered with crimson cloth, and the whole had a splendid appearance. The North transept was fitted up with seats, as it was thought many persons would like to avail themselves of the superior facility for hearing which that situation would afford.

There were no less than six entrances: one at the great West door for the guinea tickets; the company with 15s. tickets were admitted at the South door, and the door under the North-west tower; the company with 7s. tickets were admitted at the door under the South-west tower, and at one on the North side of the Cathedral; and those with 5s. tickets at a door near the Chapter-house.

The Concert-room is a magnificent building, 90 feet long by 60 broad, within the walls, and 45 feet high. The orchestra, which is built to imitate rose-wood, will hold from 140 to 150 performers; and opposite the

The musicians and the company had assembled not altogether without those casual delays which the direction of so numerous a body of strangers towards one place cannot fail to occasion.—These attendant evils were however as few as foresight and intelligence could make them. York itself is comparatively small for the numbers collected within its walls, but the greatness of the occasion produced a cheerful submission to all sorts of temporary inconveniences.

There is one circumstance we would especially point out to the managers of similar meetings as particularly worthy their

orchestra is a spacious gallery. The music stands in the orchestra are very elegant and appropriate. Moveable seats, covered with crimson, and with railed backs, occupy the area, and the whole affords accommodation for 1600 persons. The walls are painted of a very pale straw colour, and the pilasters, of the Ionic order, are in imitation of yellow marble: the ceiling is also painted in compartments to imitate marble; and a magnificent frieze from designs by C. Rossi, Esq. R.A. (the moulds cost 200*l.*) and 3*ft.* deep, adds to the beauty and richness of the whole. A lofty door, the height of the columns in the Assembly-room, opens a communication with that apartment; and directly opposite is a spacious stair-case, which leads to the gallery; and in a niche on the landing a statue of Apollo forms a prominent ornament. The room is lighted, for the evening performance, by two rich chandeliers, depending from the glazed domes, each containing thirty lights; and clusters of gas lights are ranged along the sides of the rooms. The *toute ensemble* of this splendid apartment is impressive in the greatest degree.

Thus much for the internal arrangements; and the external ones were well calculated to prevent the inconvenience and pressure, which are in some degree inseparable, from the ingress or egress of a numerous body of people into any building. Both at the Minster and the Assembly-rooms, such strong barricadoes of wood-work were erected, as effectually preserved the company attending either place, from the interruption of casual spectators, and secured both from the danger attendant upon the rapid succession of carriages. The committee, with the permission of the directors of the Assembly-rooms, opened two additional entrances in front of that building, and the whole was lighted by eight gas lamps. The directions given by the committee for entering and retiring from the church and the rooms, were of such a nature as to ensure both safety and dispatch.

On the Saturday previous to the festival the sale of tickets commenced in the Guildhall, which had been very liberally lent by the Lord Mayor for that purpose. The arrangements here were such as to prevent all confusion. Two rows of booths were erected, divided into nine compartments, one for the sale of each description of tickets, and others for the change of money, sale of books, and register of the company. So great was the demand, that from the opening of the hall at ten in the morning, to the close of the afternoon, the sum of £1700 was received, which was augmented, at the evening sale, to a total for the day of £2505. 10*s.*—*Account of the Second Yorkshire Festival*, p. 5 & 6.

regard. The entire week was devoted to this object—it was the only matter of public and general concern. The festival may be said to have commenced on the Sunday, for the musical part of the service at the Minster was selected and prepared with more than ordinary care, (it was thought even by the profession to be most respectably performed) and the preacher, the Rev. John Eyre, Archdeacon of Nottingham, availed himself of the instrumentality of the preparations, then made all around him, to heighten and exalt the glory of his Divine Master.

“Cold and dull,” said the Rev. Gentleman, “must be that heart, when the sound of a thousand voices, of a thousand instruments, pour forth the heavenly anthems through the long ailes of this high-vaulted pile; when hosannahs and hallelujahs rise in full choir; ‘and blessing, and honour, and glory, and power, be unto Him that sitteth upon the throne, and to the Lamb for ever and ever:’—cold indeed must he be, who can sit unmoved amidst this glorious scene;—this representation, as far as the weak powers of human talents can reach, of heaven itself: who does not feel his soul rise above the interests of this earthly tabernacle—swell and expand itself with the notes of celestial harmony and joy—I speak it with great humility,—a foretaste of eternal blessedness? Deep and desperate must be that profligacy, which hardens itself against these melting strains—which is not awakened from the deadly slumber of sensual indulgence and criminal infatuation, to acknowledge that there is a divine particle within which seeks the mansions above, and feels itself chained to the ground by ungodliness and sin.”

A rehearsal took place on the Monday morning, to which no one however was admitted but those engaged in the performance or the management, and the public amusements commenced by a ball on Monday evening. Thus there were a series of no fewer than nine entertainments, including the concerts and balls—two more than are usual—the week was fully occupied, time afforded for the arrival and departure of the company, and the receipts augmented in a very considerable proportion. Such an arrangement aggrandizes the festival itself, and assists the charities in a way most acceptable to the public. The ball was attended by upwards of seven hundred persons, and quadrilles and waltzes only were danced.

We may now proceed to the selections, which we shall give entire.

Tuesday, Sept. 13, 1825.

FIRST GRAND SELECTION.

PART I.

CHORUS—“Gloria Patri”	<i>Handel</i>
DUET—MESSRS. VAUGHAN and PHILLIPS—“Here shall soft charity”	<i>Boyc</i>

CHORUS—"See the proud Chief" (Deborah)	<i>Handel</i>
SONG—MISS TRAVIS—"Agnus Dei"	<i>Mozart</i>
RECIT. and AIR—MR. SAPIO—"O thou bright orb" (Joshua)	<i>Handel</i>
CHORUS—"Behold the list'ning Sun!" (Joshua)	<i>Ditto</i>
MOTET—"Lord have mercy"	<i>Mozart</i>
RECIT. and AIR—MISS FARRAR—"O had I" (Joshua)	<i>Handel</i>
ANTHEM—"O give thanks"	<i>Purcell</i>
(The Verses by MISS TRAVIS, MISS GOODALL, MESSRS. VAUGHAN, KNYVETT, SAPIO, TERRAIL, PHILLIPS, and BELLAMY.)	
SONG—MISS STEPHENS—"Pious Orgies" (Judas Maccabeus)	<i>Handel</i>
AIR—MR. KNYVETT—and CHORUS—"Lord in thee" (Dettingen Te Deum)	<i>Ditto</i>

PART II.

FIRST CONCERTO (Grand)	<i>Handel</i>	
RECIT. and SONG—MR. BRAHAM—"Total eclipse"		} <i>Samson</i> <i>Handel</i>
CHORUS—"O first created beam"		
RECIT. and SONG—MISS WILKINSON—"Return O God of hosts" ..		
CHORUS—"Fix'd in his everlasting seat"		
RECIT. and SONG—MR. VAUGHAN—"Why does the God of Israel"		
CHORUS—"Then shall they know"		
SONG—MR. BELLAMY—"How willing my paternal"		
SYMPHONY		
RECIT.—MR. BELLAMY—"Heav'n's! what noise"		
CHORUS—"Hear us, our God"		
RECIT. and SONG—MISS STEPHENS—"Let the bright Seraphim" ..		
CHORUS—"Let their celestial concerts"		

PART III.

SANCTUS and GLORIA	<i>Dr. Camidge</i>
RECIT. and SONG—MADAME CARADORI—"Deh! parlate" (Il sacrificio d'Abram)	<i>Cimarosa</i>
NATIONAL HYMN—"Lord of heav'n"	<i>Haydn</i>
RECIT. and SONG—MR. SAPIO—"O Liberty!" (Judas Maccabeus)	<i>Handel</i>
CHORUS—"Hark! the grave"	<i>Himmel</i>
SONG—MISS STEPHENS—"If guiltless blood" (Susannah)	<i>Handel</i>
CHORUS—"Glory to God" (Introduced in the Oratorio of Judah by W. Gardiner)	<i>Beethoven</i>
SONG—MISS GOODALL—"The prediction of the Messiah"	<i>Bochsa</i>
MARCH and CHORUS—"Behold him"	} Mount of Olives. {
RECIT.—MR. VAUGHAN—"Over sin & death"	
CHORUS—"Hallelujah"	

Tuesday, September 13, 1825.

Leader—MR. MORI.

PART I.

GRAND SYMPHONY (in D. Op. 36)	<i>Beethoven</i>
TERZETTO—"Soave sia il vento"—MADAME CARADORI, MADemoiselle GARCIA, and MR. SAPIO (Cosi fan tutte)	<i>Mozart</i>

SONG—MR. PHILLIPS—"When forc'd from dear Hebe to go"	<i>Arne</i>
DUET, Flute and Harp—MESSRS. NICHOLSON and BOCHSA	<i>Bochsa</i>
DUETTO—MADEMOISELLE GARCIA and MR. SAPIO— M'abbraccia, Argirio" (Tancredi)	<i>Rossini</i>
SONG—MISS STEPHENS—"Lo here the gentle lark"—Flute Obligato, MR. NICHOLSON	<i>Bishop</i>
CONCERTO VIOLIN—MR. MORI—(in D No. 3)	<i>Mayseder</i>
ARIA—MADEMOISELLE GARCIA—"Una voce poco fa" (Il Barbiere di Siviglia)	<i>Rossini</i>
GRAND FINALE—"Ciel che feci" (Tancredi)	<i>Rossini</i>

PART II.

OVERTURE (Euryanthe)	<i>Weber</i>
SONG—MADAME CARADORI—"Should he upbraid"	<i>Bishop</i>
GLEE—"By Celia's arbour"—MESSRS. KNYVETT, VAUGHAN, TERRAIL, and BELLAMY	<i>Horsley</i>
CANTATA—MR. BRAHAM—"Alexis" (with Violoncello accompaniment obligato, MR. LINDLEY)	<i>Pepusch</i>
CONCERTANTE for Flute, Clarionet, Horn, & Bassoon— MESSRS. NICHOLSON, WILLMAN, PLATT, & MACKINTOSH	<i>Tulou</i>
ARIA—MISS WILKINSON—"e Coro "Vengo a voi"	<i>Guglielmi</i>
DUETTO—MISS STEPHENS & SIGNOR DE BEGNIS—"Con Patienza" (Il Fanatico)	<i>Fioravanti</i>
SONG—MADEMOISELLE GARCIA—"Non più mesta" (La Cenerentola)	<i>Rossini</i>
OVERTURE—(Olimpia)	<i>Spontini</i>

Wednesday, September 14, 1825.

THE MESSIAH.

Wednesday, September 14, 1825.

Leader—MR. KIESWETTER.

PART I.

GRAND SYMPHONY—(Jupiter)	<i>Mozart</i>
SONG—MISS TRAVIS—"Mid silent shades"	<i>Bach</i>
CORO—"Placido è il mar" (Idomeneo)	<i>Mozart</i>
ARIA BUFFA—SIGNOR DE BEGNIS—"Amor perche" (Il Turco in Italia)	<i>Rossini</i>
MILITARY CONCERTO, Harp—MR. BOCHSA	
ARIA—MADEMOISELLE GARCIA—"Alma invitta" (Sigismondo)	<i>Rossini</i>
CONCERTO VIOLONCELLO—MR. LINDLEY	<i>Lindley</i>
BALLAD—MR. BRAHAM—"The winter is past"	<i>Braham</i>
SCENA—MADAME CARADORI—"Gran Dio"	<i>Guglielmi</i>
DUET—MISS STEPHENS and MR. BRAHAM—"Echo" ...	<i>Bishop</i>
GRAND FINALE—"Alla bella Despinetta" (Cosi fan tutte")	<i>Mozart</i>

PART II.

OVERTURE—(Der Freischutz)	Weber
SONG—MR. SAPIO—"The triumph of freedom" (with trumpet accompaniment obligato, MR. HARPER)	Klose
DUETTO BUFFO—MADAME CARADORI and SIGNOR DE BEGNIS—"Nella casa"	Rossini
MADRIGAL—"Let me careless"—MISS TRAVIS and MESSRS. KNYVETT, VAUGHAN, PHILLIPS, and BELLAMY	Linley
SCOTCH BALLAD—MISS STEPHENS—"Gin living worth"	
CONCERTO FLUTE—MR. NICHOLSON	
SCENE—MR. BRAHAM—"What blissful visions open" (Tarrare)	Salieri
ROMANZA e TERZETTO—"Giovinetto Cavalier"—MAD. CARADORI, MISS WILKINSON, and MADEMOISELLE GARCIA—(Il Crociato in Egitto)	Mayerbeer
OVERTURE—Leonora	Beethoven

Thursday, September 15, 1825.

SECOND GRAND SELECTION.

PART I.

OVERTURE—(Saul)	Handel
CHORUS—"Mourn ye afflicted"	Judas Maccabeus.
DUET—MISS GOODALL and MISS TRAVIS—"From this dread scene"	
RECIT. and SONG—MR. BRAHAM—"Sound an alarm"	
CHORUS—"We hear, we hear"	
SONG—MISS GOODALL—"Come ever smiling liberty"	Haniel.
RECIT.—MR. SAPIO—"So will'd my Father"	
TRIO and CHORUS—"Disdainful of danger—MESSRS. KNYVETT, TERRAIL, VAUGHAN, SAPIO, PHILLIPS, and BELLAMY	
SONG—MISS WILKINSON—"Father of Heaven"	
CHORUS—"Fall'n is the foe"	
RECIT. and SONG—MR. PHILLIPS—"The Lord worketh wonders"	
SONG—MISS STEPHENS—"Wise men flattering"	
DUET and CHORUS—MISS TRAVIS and MISS FARRAR—"Sion now"	
RECIT. and SONG—MADAME CARADORI—"So shall the lute"	Creation.
SONG—MR. BELLAMY—"Rejoice O Judah"	
CHORUS—"Hallelujah"	Illyth.

PART II.

OVERTURE—(Chaos)	Creation.
RECIT.—MR. PHILLIPS—"In the beginning"	
CHORUS—"And the Spirit"	Illyth.
RECIT. and SONG—MR. VAUGHAN—"Now vanish"	
CHORUS—"Despairing"	Illyth.
RECIT. and AIR—MR. PHILLIPS—"The dreadful tempest"	
AIR and CHORUS—MISS TRAVIS—"The glorious hierarchy"	Illyth.
RECIT. and SONG—MR. BELLAMY—"Rolling in foaming billows"	
RECIT. and SONG—MADAME CARADORI—"With verdure clad"	Illyth.
RECIT.—MR. SAPIO—"And the heavenly host"	
CHORUS—"Awake the harp"	Illyth.
RECIT. and AIR—MR. BRAHAM—"In splendour bright"	
CHORUS—"The Heavens are telling"	

PART III.

RECIT and AIR—MISS GOODALL—"On mighty plumes"	Creation.
TRIO—MISS TRAVIS, MESSRS. SAPIO & BELLAMY—"How beautiful!"	
CHORUS—"Jehovah reigns" (Solos doubled)	Haydn.
SONG—MR. PHILLIPS—"Heaven now in fullest"	
RECIT. and AIR—MR. BRAHAM—"In native grace"	
HYMN—(Doubled)—"By thee with bliss"	
CHORUS—"For ever blessed"	
DUET—MISS STEPHENS and MR. BELLAMY—"Graceful Consort"	
CHORUS—"Accomplished is the glorious work"	

Thursday, September 15, 1825.

Leader—MR. LODER.

PART I.

GRAND SYMPHONY (in C)	Beethoven
SONG—MR. BELLAMY—"The tempest"	Horsley
TERZETTO—"Ah taci"—MADAME CARADORI, MR. SAPIO, and SIGNOR DE BEGNIS—(Il Don Giovanni)	Mozart
SONG—MISS GOODALL—"The Skylark calls"	Attwood
CONCERTO VIOLIN—MR. KIESWETTER	
SONG—MR. VAUGHAN—"In life's gay scenes"	Callcott
DUETTO—MISS STEPHENS and MR. BRAHAM—"Amor! possente nome!" (Armida)	Rossini
SONG—MISS WILKINSON—"The mansion of peace" ...	Webbe
GRAND FINALE—"Ehi! di casa" (Il Barbiere di Seviglia)	Rossini

PART II.

OVERTURE—(La Gazza Ladra)	Rossini
SONG—MR. PHILLIPS—"Lascia Amor" (Orlando) (with Hautboy and Bassoon accompaniments obligato, MESSRS. ERSKINE, SHARP, and MACKINTOSH)	Handel
ARIA—MADAME CARADORI—"Voi che sapete"	Mozart
QUINTETTO—"Oh guardate"—MADMOISELLE GARCIA, MADAME CARADORI, MR. BRAHAM, MR. SAPIO, and SIGNOR DE BEGNIS (Il Turco in Italia)	Rossini
SONG—MR. BRAHAM—"Revenge" (Tarrare)	Sulieri
DUETTO—Harp and Horn—MESSRS. BOCHSA and PLATT	
SONG—MISS STEPHENS—"Auld Robin Gray"	Leeves
SCENA—MADMOISELLE GARCIA—"Oh patria (Tancredi)"	Rossini
DUETTO—MAD. CARADORI & MADMOISELLE GARCIA— "Ravvisa" (Il Crociato)	Mayerbeer
FINALE—"God save the King."	

Friday, September 16, 1825.

THIRD GRAND SELECTION.

PART I.

First and fourth movements of the Dettingen Te Deum	Handel
SONG—MISS TRAVIS—"What tho' I trace" (Solomon) .	Ditto
CHORUS—"Let none despair"	Ditto

- SONG—MR. PHILLIPS—"Tears such as tender fathers shed"
(Deborah) *Handel*
 DEAD MARCH—(Saul) *Ditto*
 QUARTET—MISS GOODALL, MISS TRAVIS, MESSRS.
 KNYVETT, TERRAIL, VAUGHAN, SAPIO, PHILLIPS, and
 BELLAMY—"When the ear heard him" (Funeral Anthems) } *Ditto*
 CHORUS—"He delivered the poor"
 SONG—MISS STEPHENS—"Praise the Lord" (Esther) .. *Handel*
 GRAND CHANT—"Venite exultemus" and "Jubilate
 Deo" *P. Humphreys*
 RECIT. and SONG—MR. VAUGHAN—"Gentle airs"
 (Athalie) *Handel*
 ST. MATTHEW'S TUNE, as arranged for the Antient
 Concert by Mr. Greatorex—MISS TRAVIS, MESSRS.
 KNYVETT, VAUGHAN, and BELLAMY *Croft*
 MOTET—"The arm of the Lord" (introduced in the
 Oratorio of Judah, by W. Gardiner) *Haydn*
 RECIT. and AIR—MISS STEPHENS—"As from the power" } *Handel*
 CHORUS—"The Dead shall live" (Dryden's Ode) }

PART II.

- FOURTH CONCERTO (Oboe) *Handel*
 LUTHER'S HYMN—MR. BRAHAM *M. Luther*
 CHORUS—"He gave them hailstones" (Israel in Egypt) } *Handel*
 CHORUS—"He sent a thick darkness"
 CHORUS—"He smote all the first-born"
 CHORUS—"But as for his people"
 SONG—MADEMOISELLE GARCIA—"Gratias agimus" ... *Guglielmi*
 CHORUS—"He rebuked the Red Sea" (Israel in Egypt) *Handel*
 DUET—MESSRS. BELLAMY and PHILLIPS—"The Lord is
 a man of war" (Israel in Egypt) *Ditto*
 SONG—MISS WILKINSON—"Lord to thee" (Theodora) *Handel*
 RECIT. SOLOS, and DOUBLE CHORUS—MISS
 STEPHENS and MR. BRAHAM—"The Lord shall reign"
 (Israel in Egypt) *Handel*

PART III.

- RECIT. MARCH, AIR, and CHORUS—MR. SAPIO,
 Glory to God" (Joshua) *Handel*
 RECIT. Accompanied—MR. BRAHAM—"Deeper and
 deeper still" (Jephthah) } *Handel*
 SONG—"Waft her angels"
 CHORUS—"O God, who in thy heavenly hand" (Joseph) *Ditto*
 DUET—MISS GOODALL and MISS WILKINSON—"Te
 ergo quaesumus" *Graun*
 HYMN—"Glory, praise" *Mozart*
 SONG—MR. BELLAMY—"The seasons" *Calcott*
 CHORUS—"Rex tremendæ"
 QUARTET—MADEMOISELLE GARCIA, MAD. CARADORI,
 MISS WILKINSON, MESSRS. KNYVETT, VAUGHAN, SAPIO,
 PHILLIPS, and BELLAMY—"Benedictus" (Requiem) .. *Mozart*
 SONG—MAD. CARADORI—"Holy, Holy" (Redemption) *Handel*
 CORONATION ANTHEM—"Zadok the Priest" *Handel*

To enter into the merits of the composition and performance of each piece would be superfluous. A great portion of all such selections must necessarily be drawn from well-known sources—those works indeed which have been the admiration of musical taste ever since they were written, which are not yet and never will be surpassed or superseded—the rest are to be taken from the popular productions of the time. We therefore regard only the onus which lies upon the managers, to suffer nothing that is below the highest standard to alloy and debase, yet to give as much variety both in the substance and the form as possible.

Their second duty, and a most important and difficult one it is, is to allot to the several performers those pieces which are most adapted to the best possible display of their talents. For the end of such mighty arrangements is to exhibit the perfection of art in all its departments. Every thing which derogates from this high notion is a departure from the principle for which so much expense is incurred. Their last object should be to give to each performance so just a length that the ear and the judgment should be gratified without satiety or fatigue.

If then we object to parts, it is because the future may derive benefit at least from the spirit of our observations, while from the acknowledged excellence of the whole, such strictures may well be borne.

In the first grand selection there is something of defect on all these several accounts, and first, Of Selection. "*O had I Jubal's lyre,*" is to all intents and purposes below such an occasion. It is a *missical* tinkling melody, without a spark of force or meaning. We had heard so much of Miss Farrar's promise, that we were truly sorry she should be held up as being qualified for nothing better. This was an error both as respects the song and the singer, who really has much natural and some acquired ability.

In the selection from Samson, we are aware that we shall run counter to the general opinion, when we say that "*Total eclipse*" should have been given to Vaughan—"Why does the God of Israel sleep" to Braham. Mr. Braham has been pronounced to have exhibited the greatest possible pathos in the first song. Now this we deny. We venture to affirm that Mr. Vaughan's pathos is more true, more orchestral, Mr. Braham's more theatrical. We have heard both often, and Mr. Vaughan's is in every sense

the purest and best. In the second song, "*Why does the God*"—Mr. Braham's energy and power are on the contrary displayed to the utmost advantage. Nor would the reputation of Mr. Braham* have suffered in the least, for his pathos displays itself in a manner quite unrivalled in "*Deeper and deeper still*," which he afterwards sung.

The Austrian hymn (*God preserve the Emperor*), giving it every praise that can appertain to such a composition, scarcely deserve a place here—for exclusive of its intrinsic qualities, it approaches in structure too near *God save the King*. But in spite of these objections it was very effective. Neither was Mr.

* Mr. Braham has been most outrageously censured, and as extravagantly praised in the periodical publications, for his performance at York. The truth is, that he did sing very finely. This opinion we gather from so many authorities, that there can be no other dispute about the fact than what hangs upon a principle we shall advert to, and we are most happy to do justice to this great artist. There can indeed be no question that Mr. B. has possessed, during a longer period than most singers, the finest, most extended, most various natural endowment, guided by great sensibility and a powerful intellect, and polished by as much study and more diversified practice than any singer probably that ever lived. It is no wonder then that he should begin to feel the touch of time and the wear of so much exertion. Upon all ordinary occasions these very natural results are perceptible. Upon so extraordinary a call it is equally likely that the power of the intellectual stimulus and the superior claim upon his fine taste, would call forth an unusually noble display of talent; and so it was.

To set this matter in its clear light, we must explain that there are two distinct orders of taste in singing—one founded upon truth and nature—the other upon that vehement and dramatic representation which prevails upon the stage. Mr. Braham has cultivated the latter, and has become therefore as indifferent to broad and vehement expression of passion as is the scene painter to the coarse strokes and glaring colours by which his effects are ensured at a distance. What absolute abhorrence this bold but hazardous manner produces upon those real connoisseurs who consider propriety, delicacy, and high polish to be the finest attributes of fine singing, it is impossible for Mr. Braham, or any persons who have addicted themselves to the violence of theatrical expression, to conceive. The faculties become as thoroughly vitiated by such a course as the organs of taste by dram-drinking. Hence it is that such extreme discrepancy arises in the judgments formed of this great artist. One class of critics is to be moved only by what is unutterably disgusting to the other. We pay every homage to Mr. Braham's eminent ability. He will scorn alike those who deny him the attributes he possesses and those who commend his defects. To ourselves it has always been a cause of sincere regret that any motive could be thought by such a man a sufficient palliation for allowing defects to grow upon him, and to stand in abatement of deserts, so high indeed, that but for such abatement they would have given him the unquestioned supremacy over all that have gone before him, while at the same time he would have ennobled himself and his art.

Bochsa's song classical enough to merit a preference over so much that time has consecrated.

The first evening concert presents a scheme weak in certain points. Variety of style ought to be a chief consideration—five of the vocal pieces are from Rossini, the greatest mannerist that ever lived, and two are songs by Mr. Bishop. The things do not want excellence in themselves perhaps, but such a choice manifests a penury of resource or a concession to fashion, which the directors of such a meeting would be loth to acknowledge. The assignment of *Alexis* to Braham instead of Vaughan was another error. We say without fear of contradiction, that Vaughan's performance of this song is the most perfect specimen of English singing that can be heard. Braham's is not comparable to it in any respect. The most difficult bravura that ever was written ("*Let Glory's clarion*") was composed for him by Stephen Storace, on his appearance in *Mahmoud*. This, or a hundred other songs that could be named, would have set off his power and execution to advantage. His singing *Alexis* disparages his great ability, as every one who has heard Vaughan (and who has not?) would proclaim. Perhaps too *Alexis* is with no exception but "*The Soldier's Dream*," the song most thoroughly worn out, and should now be taken principally to shew the perfection of Vaughan's finished style. With an orchestra of English singers, the Italian vocal pieces were to the English as seven to five, and the prima donna, Madame Caradori, sung an English song. Mad. C. sings it excellently it is true, but if we rightly apprehend the true division of such matters, the object is to have the most perfect performance in every department. Else wherefore so many artists? and if so, what has an Italian prima donna to do with an English song *di mezzo carattere*?*

The Messiah exhibited similar traits of the committee being encumbered rather than aided by the multitude of the singers. The three tenors were to be provided with songs, and though Vaughan, we maintain fearlessly, is unequalled in "*Comfort ye*

* So deficient is the English musical nomenclature, that we find ourselves compelled to have recourse to this Italian term to express our meaning, though speaking of English style, and the truth must be our apology for what must otherwise seem absurd and affected.

my people,"* and not less so in "*Thy rebuke*," and although Mr. Braham makes more than can be imagined of that impracticable song, "*Thou shalt dash them*," the best effects were necessarily sacrificed to feeling towards the singers. That there was no English bravura singer—no Mrs. Salmon to take "*Rejoice greatly*," was not the fault but the misfortune of the committee. The second part of "*He shall feed his flock*" was not sung, because Madame Caradori had received no notice; and "*Break forth into joy*" could not be performed, because the orchestral parts were not prepared.

The arrangement for the second concert is amenable to similar charges with the first. *The Echo Duet* is a theatrical clap-trap, quite unworthy such an orchestra. *The Triumph of Freedom* is a vulgar noisy song, which it was perfectly disgraceful to suffer to stand in the bill. Mr. Braham was permitted to introduce into a concert, already too long, a ballad of his own. Miss Stephens' song, "*Gin living worth*," is too much of the same cast as *Auld Robin Gray*.

The second grand selection (the third performance at the Minster) commenced with a portion of *Judas Maccabæus*. It is singular that two of the best songs, "*Pious orgies*" & "*O Liberty*," should have been introduced into the first morning's bill, and thus the regular selection from the oratorio deprived of two of its finest ornaments and most appropriate parts, while Mr. Sapio had only a short piece of recitative, and two such second-rate songs as "*Come ever-smiling liberty*" and "*So shall the lute*" had a place. Miss Wilkinson's air, "*Father of heaven*," (very fine but not a little tedious) is brought in without the slightest coherency, and the natural order of the chorusses and songs is inverted to almost

* Much has been said concerning the opening of *The Messiah* being allotted to Mr. Vaughan; that it was mortifying and degrading to Mr. Braham, &c. &c. The fact is, the song was promised to Vaughan (who ceded it in 1823 to Catalani, but not without a proper sense of the absurdity of being required to do so,) soon after the former festival. As to Mr. Braham's feeling of degradation, we are quite satisfied he could feel no such thing. He knows his own rank in the public estimation too well, and no man is more liberal in his acknowledgments of the merits of others. Such a mind, and such powers as his can rarely, if ever, be exposed to the passion of envy. We have heard from authority, that it was impossible any one could behave with more honourable candour upon this point. He waived all discussion instantly by the concession of the song, at the same time declaring that "Mr. Vaughan was an ornament to the profession."

as little purpose. It is indeed a matter of doubt, whether any part of it were deserving a performance, considering how frequently this oratorio has been repeated. *The Creation* was done very nearly entire, but one of the pieces omitted, "*On thee each living soul awaits,*" is amongst the most exalted.

In the third concert we must again remark the preponderance of Rossini—five pieces in the selection being taken from his works (the original sketch of the bill presents six.) *The Mansion of Peace* is a tenor song, and is perhaps the very worst thing Miss Wilkinson does. It is not in the best part of her voice, and the manner is such as to create nothing short of astonishment, when it is recollected that Mr. Creatorex, the friend of Harrison, who sung it so exquisitely, has been the young lady's instructor. Mr. Brahms was also permitted to sing a second air from *Tarrare*. Miss Stephens' *Auld Robin Gray* is certainly unique, but surely all but threadbare. All these things exhibit much too facile a disposition towards the singers.

The selection for the third morning can be regarded only with unqualified praise, with the exception of the introduction of Guglielmi's bravura "*Gratias agimus*" to break the glorious succession, the triumph of choral music, from *Israel in Egypt*.

We have ventured to point out these oversights, not in the spirit of cavil, but merely to demonstrate how indispensable it is to the finest possible performance which York might justly be expected to have exhibited, that all the parts should be first duly considered and assorted by one competent mind, and subsequently undergo the judgment of the committee, before whom all the reasons for the arrangement adopted may be assigned and weighed. The total number of singers might and probably did serve as one motive of attraction to a part of the multitude assembled, but they certainly injured the performance, while the sums paid to some of them were as immeasurably above their deserts or their usefulness, even as mere stars. We cannot too strongly impress upon committees that it is the magnitude and grandeur of the scale, not the individual merits of any one performer, that forms the high and intense interest which both the county and the kingdom have shewn on these occasions. What more pregnant example can be afforded of this truth, than that without Catalani, without Pasta,

certainly the two most efficient names in Europe, this meeting has proved so lucrative?

We may now turn to the novelties of the several selections, and we wish they had been more numerous, for they were chiefly confined to the first morning. The choral parts, "*Gloria patri, See the proud chief, Lord have mercy, O give thanks, Dr. Camidge's Sanctus and Gloria, Hark the grave, and Glory to God*"—are all removed from the common choice. To these may be added the parts from the *Mount of Olives*, Miss Travis's song "*Agnus Dei*," "*Il sacrificio d'Abram*," and Miss Stephens song "*If guiltless blood*," a most beautifully pathetic song little known beyond the Antient Concert.

The third and fourth morning selections we have already considered at large. There is perhaps one common fault—they were all too long, regarding the speedy occurrence of the evening concerts.

It is a curious fact, that during the three evenings there is no one piece that lies out of the ordinary track. When however we contemplate the prodigious mass of composition here presented to our consideration—between thirty and forty pieces on each of four successive mornings, and near twenty each evening—though we are quite sure finer selections might have been made, it can but be admitted that the pieces which are below the standard are few, while the bills exhibit many of the highest specimens of art in all departments. It is far more gratifying to us to acknowledge the taste, research, and thought displayed upon the whole, than to dwell upon imagined possibilities. The whole arrangements present a stupendous monument of individual exertion and of general support, and it is indeed a proud boast for England, that no other country can produce a few so spirited to plan, numbers so skilfull to execute, and a people so earnest to uphold a display of genius, industry, and liberality, such as the York meetings have presented, not only to the multitudes of hearers, but to the admiration of posterity.*

* Frequent perusals and more frequent reference to Mr. Crosse's work enables us to affirm that his record of the festival of 1823, will live so long as music is cultivated in England. We may repeat that no book extant contains more musical interest, nor any thing like the same quantity of musical information in the same space. Whether regarded as a work of sound taste, multifarious anecdote, or accurate detail, it is alike to be commended for the instruction and the amusement it contains.

We may now proceed to the execution of the details in the several parts of the performance. The first thing that strikes us is the entire and complete adaptation of all the parts of this admirable whole. It fortunately happens that the largest cathedral stands in the largest county in the kingdom, and thus the vast population of Yorkshire is capable of being collected and accommodated. The band was good throughout and well balanced, so good indeed, that in some songs all the celli and violoni played without at all overpowering the singing: strange to say, the accompaniment was generally too much subdued. But the effect of the band, as compared with large bands in smaller buildings (at Norwich for instance), was not in proportion to its increased numbers. The place is too vast to be filled to an overpowering degree by any conceivable number of musicians. This was altogether the most perfect band, for its size, ever collected in this kingdom, and it is not too much to say that *The Messiah* never was performed with such effect since it was composed. The chorus-singers were able and powerful hands—but collected as they were from different places, they could not possess that unity of style in their singing which smaller numbers tutored almost in one school, display. There was also a considerable difference in the “go” of the modern music (in the vocal band) as compared with Handel’s. The band was at least one-third stronger in the latter than the former. The arrangement of the band was on the whole as good as it could be. Its magnitude prevented its being all brought into view from one point. The chorus-singers sat in rows six deep, behind the principal singers; the conductor, Mr. Greatorex, at a grand piano forte, sitting with his back to the latter; and Dr. Camidge at the organ keys, facing him. The trebles were on the right hand of the orchestra (looking towards the audience), and part of the bases and altos on the left hand; the remainder of the bases and altos were carried up into the side aisle, in sixteen rows, reaching to the ceiling, and the tenors on the opposite side—but the massy form of the pillars drew a complete skreen before them when you sat at even a short distance from the orchestra, so that the effect was necessarily weakened. Immediately behind the chorus-singers, at an elevation of about five feet, were ranged 40 celli and violoni, and behind them the violins, tenors, and wind instruments.

The *Gloria Patri* (composed by Handel for the peace of Utrecht) was selected and curtailed of its introductory symphony, in order that the full force of the entire band might burst upon the congregation at once. The effect was magnificent—so greatly indeed that many started up. Yet the full power of the chorus was not instantly heard, for the singers had not attained confidence. They were doubtful of their own voices, and every one shrunk back as it were, “e’en at the sound himself had made.” When they had arrived at the glorious double fugue, “*As it was in the beginning*,” they felt their ground, and never was chorus led with more decision or sustained with more energy. The next chorus, “*See the proud chief*,” was not less excellently performed. The trombones had a very noble effect wherever used.

By some curious omission, the splendid recitative, “*O thou bright orb*,” which should have been sung by Mr. Sapio, was taken upon the organ—the singer sitting silent during the time. The cause is understood to have been that he did not receive notice. This error occasioned much confusion in the chorus, particularly the first part, and the steadiness was not wholly recovered up to the conclusion. We have already spoken of Miss Farrar; she has fine natural powers, but without the opportunities of instruction and of hearing which London alone affords, she will have dreary work of it to struggle for eminence with those who enjoy all that the metropolis bestows, while her natural powers really deserve the best cultivation. The last chorus in the *Te Deum* was majestic in the highest degree.

The selection from *Samson* ought to have embraced the beautiful chorus, “*Glorious hero*,” and the Dead March, effective as it must be any where, should have been placed here. Miss Garcia wisely surrendered “*Let the bright seraphim*” to Miss Stephens. The trumpet accompaniment gave splendid proof of Mr. Harper’s ability.

Dr. Camidge’s *Sanctus* and *Gloria* does him honour; the quartet is exceedingly good. Those of the Directors of the Antient Concert who were present, we understand, expressed the highest approbation of its merits. Madame Caradori’s *Deh parlate* was exceedingly delicate, and it was matter of surprize how her voice made its way through so vast a building, but nothing could be more distinctly heard. The National Hymn had certainly an

immense effect.* The accompaniment came in upon the last stanza, and the contrast was very fine.

"*Hark the grave*" is a very extraordinary composition, but closely bordering on the extravagant. The chorus-singers were not quite at home in it, and the effect was not what it might have been with more rehearsing. "*If guiltless blood*" was sung rather too fast in the first movement, but the last was all that could be wished. It was impossible to express pious resignation to the will of Heaven more feelingly.

Beethoven's chorus had not been sufficiently rehearsed to succeed eminently well in the performance. The selection from *the Mount of Olives* is liable to the same objection. It seems to have been imperfectly understood.

The evening concert manifested great carelessness or great want of attention somewhere. The band had no specific places allotted to each instrumentalist, and both here and at the Minster sad confusion reigned as to the delivery of the instruments.† The first symphony suffered from this embarrassment. It is curious that although three bases were engaged, so incomplete was the understanding of what was to be done, that Mr. Sapio took the base of "*Soave sia il vento*" with great good humour at the moment, and it went the better for it. Arne's ballad, "*When forc'd from dear Hebe to go*," was encored, rapturously encored—a strong proof how far simplicity will go with a mixed audience, for Mr. Phillips really does scarcely more than speak the words sensibly and clearly. The rest of the concert was such every-day work, that it leaves no room for remark. Miss Garcia failed in "*Una voce*," from attempting more than the song or her powers would allow, but she sung the rondo excellently. The pieces for single instruments had not their customary effect. Another proof of want of arrangement arose in the finale to *Tancredi*, at the end of the first part, which had neither base nor chorus—the tenors sung base when they could.

* The verses which were sung were written and adapted by Mr. Crosse.

† The performers themselves were culpably negligent and indifferent about this matter. A red case or a black case is no distinction amidst hundreds of red and black. The name of the performer should be affixed to the music stands and to the case of the instrument, and the latter should be set down by the former.

Of the *Messiah* we can scarcely say more than we have already ventured to pronounce—our judgment may indeed be taken as the concurrent testimony of many of the ablest and oldest attendants on the great meetings of the kingdom, whom we have found unanimous in their commendations of the performance as a whole. It was however the grandeur and precision of the choral parts that have won the praise, for many of the solos have been often far more finely executed. "Some of the chorusses were marvellously grand," says one of our correspondents. "The effect of one hundred bases and forty celli and violoni leading off *He trusted in God*" and the *Amen*," were most magnificent." Miss Garcia's *Rejoice*" was so complete a failure, that the English singers not only felt but expressed the injustice done them by the enormous sum given to this young, unformed and incompetent *Prima Donna*, however clever (which she certainly is) she may be upon the Italian stage. We have spoken of other distributions which might have been made with advantage. The omission of the second part of *He shall feed his flock*," and of the chorus *Break forth into joy*," destroyed the integrity of the oratorio, and is therefore much to be regretted. The former occurred from Mad. Caradori's not being apprized of its being allotted to her, and the latter because there were no orchestral parts. The Dean, we understand, very handsomely exculpated Mad. Caradori by a note he addressed to her after the performance. Misses Stephens, Travis, and Goodall, all shone in this performance, nor ought the beautiful pathos and finished style of Mr. Knyvett to be passed over without remark. Mr. Sapio also sung his song well. The austere sticklers for Handel in his own simple majesty and giant strength, will probably be well pleased that Mozart's accompaniments were not used in any parts but *O thou that tellest*, and *O death where is thy sting*," and perhaps for the same reason would have been better satisfied had not even these been added. This addition amounts however to a concession that Mozart could and did improve the work, and therefore it will be urged by those who are content with improvement, come from where it may, that the whole ought to have had the fair trial which such a band might have afforded. *Non nostrum est tantas componere lites*. A manifest improvement was made in the employment of a third drum in the Hallelujah

chorus, on the suggestion of Mr. Crosse, and we may here take occasion to notice, that the third drum part and parts for the trombones were written to various chorusses by Mr. Camidge, with excellent effect.

The second concert, though failing in some of its parts for want of arrangement, from the unpardonable commencing of quadrilles during the concert, to amuse those who could not obtain admission, and from other imperfections, was still upon the whole one of the best. Madame Caradori and Miss Garcia sung better than on any other evening. Lindley's concerto was as superior as ever, and Bochs's military concerto told better than his duet. The overture to Freischütz, which was performed out of its place, because some of the parts of that to Leonora could not be found, was encored.

The selection from *Judas Maccabæus*, on Thursday, was very effective. "*Disdainful of danger*" was repeated as a chorus, with very admirable parts by Mr. Cummins, of Bristol. "*Fall'n is the foe*" went off like a shot. The chorus-singers seemed inspired by it. The "*fall'n! fall'n!*" it was most admirably done. The burst in Creation, "*And there was light*," was more tremendous and overpowering than could have been anticipated. The first act told well—not so the second, for the reasons stated. Besides, there was sad mismanagement with the parts: three different sets of words were in the hands of the principal singers at one time.

The third concert had few remarkable points, but the mistakes were still fewer than in the preceding night's performance. Mr. Kieswetter played the same concerto as Mr. Mori, and as the latter is stated to have chosen the piece after Mr. K. had fixed upon it, the contest must be considered as a determined challenge on the part of Mr. M. This was not judicious, either as the concert or the individuals were concerned. But the qualities of the two artists are not comparable together: Mr. Mori excels in tone and vigour—Mr. Kieswetter in delicacy and feeling. Never, it is admitted, were they more advantageously displayed than on this evening. The scena of the ball, from *Il Don Giovanni*, was introduced as the finale to Act 1. In the second Act, Mr. Phillips's "*Lascia amor*" was well sung—but the most effective thing was De Bagnis' admirable instructions to the orchestra, "*God save the King*" terminated the evening's performance.

Friday Morning.—The second movement in the *Dettingen Te Deum*† lost half its effect, by not having the verse which ought to precede it, viz. “*To thee all angels,*” done. Miss Travis’s “*What tho’ I trace*” was amongst the best things during the festival. The *Dead March* was a wonderful performance; never was any thing like it heard;—“I sat and cried like a child,” writes a gentleman of fine musical taste. The harp accompaniment in the next song was ineffective in that building. The Chant in C produced a very fine effect: four hundred voices, with only the organ accompaniment, was equally novel and striking.

In the second Part the chorus-singers divided for the double chorusses in *Israel in Egypt*. There was a want of method in making this division, and it was not so equal as it might and ought to have been. On the whole, these chorusses went exceedingly well. A little uncertainty about “*He sent a thick darkness*” but this was not to be wondered at. In “*Glory to God*” the same sensations which Himmel’s chorus was intended to excite, were called forth in an extraordinary degree. The effect of the trumpets playing out the minor 4th and 5th, in the second movement, was awfully grand. It seemed as if the Minster was coming down. This chorus was never heard before—heard in such a manner as to develope all that Handel meant. Mozart’s Hymn, “*Glory, praise,*” is a very beautiful composition.—There is no striving at producing effects by out-of-the-way means or passages, but all is simple, and really grand.

The whole of this selection was so incomparably good, that to descend to the detail of its parts would only be to vary phrases of praise. We give Mr. Braham credit for all the energy of his manner in Luther’s Hymn, but his expression in executing this composition does not fall in with our feeling. The reasons are probably to be found in theatrical associations. The sublime awe which such a description inspires, raises in our minds a totally different notion of the *tonal* expression, if we may be allowed so to apply the word. The ascending to the key note on the word “*soul*” is intolerable to our ears. It tears the feeling to rags. He made ample atonement in “*Deeper and deeper still,*” and we cannot hesitate to repeat what we have said of it years ago, that this is as noble a piece of expression as can be con-

ceived. Miss Travis and Mad. Caradori also sung particularly well.

Many are the traits of the splendour of art which we have narrated—but we now come to a stroke of nature which, as we esteem it, is not less delightful than any of the wonders of this triumphant occasion. The Dean, with a goodness of heart that is finely characteristic of a generous disposition, ordered the doors of the cathedral to be opened to the people, and immense numbers were immediately admitted into the transepts, to enjoy the closing glories of the festival. We have great pleasure in adding upon authority, that not a stone or a pane of glass has been injured in the whole of this venerable fabric. This is a fact of the utmost importance, because it is well known, not only that the late Dean of York entertained serious fears for the building of which he was the guardian, but that many other persons having similar authority in other parts of the kingdom entertain the same notions. The English are accused, and with some justice, of a propensity to mischievous destruction. It is therefore incumbent upon all who make these subjects matter of discussion, to shew to their countrymen the disgrace of indulging and the benefit of restraining so irrational and unworthy a temper. This splendid offering of art to charity might have fallen to the ground altogether from such a fear. How honourable then is the practical demonstration that confidence may with safety be placed in the dispositions of the people!

A Fancy Ball concluded the week. It does not lie within our province to dilate upon this portion of the entertainments, but it appears to have been attended with the same spirit as all the rest. The dresses were not less various than they were magnificent and well chosen—from all ranks, all countries, and all times.

It formed a part of the plan, in order we presume to shew the attraction of the meetings, to record the names and residences of the company, and to this end a book was opened, in which the visitors were invited to register their names and residences at the time of purchasing their tickets. From this list it appears that persons from Denmark, France, Germany, India, Italy, Madeira, Malta, the Netherlands, Poland, Russia, Sweden, and America, were present. The visitors from Ireland and Scotland were numerous, and there were some from every county in England. The

pecuniary results are not less great and surprising than the other parts of this assemblage.

Number of Tickets issued for the various Performances during the Festival of 1825.

MORNING PERFORMANCES.

	Tuesday.	Wednesday.	Thursday.	Friday.
One Guinea	1153	1207	1449	1199
Fifteen Shillings	1602	2500	2599	2372
Seven Shillings	604	1990	1900	1509
Five Shillings	18	39	154	27
	<hr/> 3384	<hr/> 5736	<hr/> 6102	<hr/> 5107

CONCERTS.

Tuesday's Concert 1179—Wednesday's ditto 1894—Thursday's ditto 1353

BALLS.

Monday's Ball, 7s. 734—Friday's (Fancy) Ball, 15s. 2202

The occasional errors that appear in the conduct and arrangements, though such as to call for notice, and in some instances to deserve not a little censure, must be taken with an allowance for the immense magnitude of the concern, the innumerable points for consideration and adjustment, and the imperfection of all human agency. We know by experience how immeasurably extensive the details of a festival are, and we know also that consummate knowledge, indefatigable zeal, a degree of patience never to be shaken, a tact in dealing with the various tempers, dispositions, and even prejudices and caprices of those who patronize or perform, and above all, a devoted determination to permit no selfish feelings to divert the attention from the main object, are indispensable qualities in those who take upon them the office of management. We mean no offence to the members of the York or any other committee, but the real power is commonly found to reside in a few—a very few of the leaders. The intellect of the greatest strength will obtain the ascendancy, and therefore it is, that the governing minds should be eminently gifted with the rare properties we have enumerated. Others recommend and assist, but the decision as to the measures to be adopted rests with a very few. Under such a view of the case, which we venture to believe will be found to be just, great praise we say is due to the committee for the energy, unanimity, and skill, with which the whole has been brought to so noble a conclusion. To the assistant

conductors much also is due, and to Dr. Camidge in particular, for his performance on the organ—which the best judges allow was masterly. Mr. White appears to have done much in respect to the chorus. Mr. Camidge and Mr. Knapton methodized and exercised a general superintendence and activity. The reputation of Mr. Greateorex needs no eulogy from us. In the minster he was in his proper sphere. Here too he was most ably assisted and supported by Mr. François Cramer. In the evening concerts there were certainly defects which ought not to have appeared—and which can be accounted for only by want of habitude.

It might perhaps to some seem scarcely necessary, after the analysis we have given, to say any thing concerning the merits of the several singers—but our criticism has not, to our own eyes, been sufficiently minute to convey even a general judgment of the rank they hold. Miss Stephens seems to have kept her station. Madame Caradori Allan certainly has risen both as a singer of expression and as an English singer. Miss Garcia by no means upheld her rising reputation. She failed entirely and fatally in the morning performances, and nothing that she did in the evening was of a nature to give her precedency, yet she is unquestionably a girl of talent. Miss Wilkinson had to encounter a great prejudice injudiciously raised against her by the demand made for her services, which was at first it appears resisted on the ground of her late introduction into the profession, and which it was thought should have been moderated on the score of her connection by birth with the city of York. The songs she sung, with one or two exceptions, were not such as could set her off to advantage; and upon the whole it must be admitted, she did not come up to the pitch of public expectation, raised as it was by her price. But this must not be suffered to detract from her real merits. She has unquestionably both natural and acquired powers of no ordinary cast. Miss Travis perhaps gained more ground than any other singer, nor did Miss Goodall depart without her share. Miss Farrar had so little to do, and that little so injudiciously chosen that she cannot be said to have had a fair chance to display the endowments which she possesses.

Amongst the tenors, Mr. Vaughan, like true gold, shewed his steady lustre and sterling worth. All the songs of passionate expression were given to Mr. Braham—in some instances, it is quite

manifest, to the injury of the performance. Mr. Braham certainly has enlarged his reputation, and the means by which he has extended his fame are most important to art. Before such an audience his good taste renewed its rightful dominion. He was less violent, less florid, and more simple. These are concessions which it is highly important to record, because they not only shew the power of adaptation which the artist enjoys, but they demonstrate what is even of greater moment, because it belongs to art and not to person, that he deems it right upon this the greatest occasion of his professional life, to lay aside or overcome, as much as possible, those defects, which are charged against him as the corruption of his manner. This therefore may be considered as one of the triumphs of science. In justice to Mr. Sapio we must state that he was indisposed both in body and in mind. But even under such circumstances in several of his pieces he manifested superior ability. Mr. Wm. Knyvett, it is universally said, sung with more than usual excellence. His air in the Messiah, "*He was despised*," was more beautifully and chastely pathetic than any other part of the performance. Mr. Terrail also sung sweetly in the concerted pieces.* Mr. Bellamy seems to have acquitted himself as heretofore. Mr. Phillips certainly has reached a higher point. Signor De Bagnis stands alone in his department.

We have thus ventured according to "our vocation," to find faults, and as it may be thought, a good many faults, in a meeting which nevertheless it is equally our duty to declare exhibited many of the noblest traits that ever were witnessed upon similar occasions, and which in not fewer points was never equalled. The spectacle of the Minster was one of surpassing glory. The choral parts were not less magnificent and overwhelming in their effects upon the other senses. We will not say that nothing can transcend the morning performances, because we feel quite certain that the next York festival will surpass, far surpass, the former. Experience will have advanced acquaintance with the necessary preparations, while the very errors on this occasion will sharpen observation, and whet the desire to approximate still more nearly to perfection. To such enterprize nothing seems impossible. For the reasons on which we ground this belief we have only to refer to the pre-

* "*Let me careless*" was sung by him and not by Mr. Knyvett, as is erroneously stated in our scheme, we have observed, since the sheet was printed.

ceding pages—therein may be read that the county of York possesses all the elements of the power as well as of the will to produce the most complete series of musical performances that England or perhaps the world can attain, and our most earnest hope is, that those men who have already done so much for the honour of the county and of art, may be alive three years hence to carry their efforts, prodigious as they have been, still nearer to perfection.

DERBY.

This meeting appears to be fixedly triennial. It commenced on the fourth of October, by divine service at All-Saints' Church, whither the Corporation walked in procession. The Cathedral service was performed, and the Bishop of Lichfield preached. There were subsequently three morning and three evening performances, and a ball concluded the festival on the Friday evening.

The selections exhibited nothing very novel or striking. By this we do not mean to say they were below the ordinary level; on the contrary, they were made up of the most solid materials—but it almost necessarily follows, that the best are the most hack-nied. The principal singers were—

Madame Caradori Allan
Miss Stephens
Miss Travis
Miss Wilkinson

Mr. Vaughan
Mr. W. Knyvett
Mr. Bellamy
Mr. Phillips, and
Signor De Begnis.

Messrs. François Cramer and Mori led,
And Mr. Greatorex conducted.

Messrs. Nicholson, Harper, Willman, Mackintosh, Dragonetti, and Lindley, were amongst the principal instrumentalists.

The chorus was certainly defective, in comparison with that of other places, in precision, power, and effect. The voices were not well balanced, either in numbers or strength, and the same remark applies to the division of the instrumental performers. There were only eight violoncelli and double bases to thirty-four violins. The grandeur and effect were thus in great measure injured.

One of the most perfect specimens of fine taste and legitimate sacred English singing was heard in Dr. Green's anthem, "*O Lord*

give ear unto my prayer," by Messrs. Vaughan and Knyvett, at the church service. The exquisite finish, feeling, and expression, which pervaded the duet, was almost without compare, and was certainly surpassed by no other piece during the meeting. On the second morning, Handel's Coronation Anthem, a selection from Mozart, Haydn, Cimarosa, Handel, Beethoven, and Crotch, with the oratorio of *Jeptha* compressed into one part, were given. On the third morning, *The Messiah*; and on the fourth, a selection from Marcello, Guglielmi, Pergolesi, Mozart, Croft, Boyce, and from the oratorios of *the Creation*, *Deborah*, *Athalia*, *Samson*, and *Solomon*, were performed. The leading features were—"Come unto him all ye that are heavy laden," by Miss Stephens, "Comfort ye" and "Thy rebuke," by Mr. Vaughan, and which, with Mr. Knyvett's "*He was despised*," left all the other performances throughout the festival at immeasurable distance. "*But thou didst not leave his soul in hell*," by Miss Travis, who sung it with great feeling and finish; and Mr. Phillips' "*The people that walked in darkness*" and "*Tears such as tender fathers shed*." "*What tho' I trace*," by Miss Travis; "*Rejoice greatly*," by Mad. Caradori; and "*With verdure clad*" and "*He shall feed his flock*," by Miss Wilkinson.

In the evening performances, "*Fiero incontro*" by Miss Stephens and Miss Wilkinson; "*Lo here the gentle lark*," by the former lady, accompanied by Mr. Nicholson with all his richness of tone and perfect execution; "*When forced from dear Hebe*," by Mr. Phillips; "*Vengo a voi*," Miss Wilkinson; "*Should he upbraid*," Mad. Caradori; Mr. Vaughan's "*Odi gran ombra*," beautifully accompanied by Mr. Mackintosh; Miss Stephens' "*Ah compir*," by Mr. F. Cramer; and Miss Travis' "*From glaring show*"—imparted the most general delight. Nor were the concertos and accompaniments of Cramer, Harper, Lindley, Mori, Mackintosh, Nicholson, and Willman, less appreciated or beautifully executed. We never heard Harper accompany "*Let the bright seraphim*" so perfectly as on this occasion;—in fact he bore away the palm even from Miss Stephens.

The church was fitted up, at the opposite end to the orchestra, with a gallery for the reception of the patrons and their friends—the admission to this being fifteen shillings—to the body of the

church half a guinea. The concerts were held at the theatre, which is by far too small a building for the purpose.

The band was, as must be supposed, diminished, but even of the London performers appointed to play, many (from the crowded state of the orchestra) could not assist. The concerts, as far as instrumental music was concerned, might therefore be said to be upon a very small scale, not at all indeed either in consonance with the stated magnitude of the festival or with the price of admission, which was fixed at one guinea to every part of the house—boxes, pit, and gallery.

We are quite aware that where a choice of evils only is presented to the managers of such a meeting, whose first object is the welfare of the charities to which their assistance is so generously accorded, we are quite aware that where such is the case, nothing is left for them but to take the least. Thus where the numbers to be accommodated are so limited by the space in which they must be contained, and where the expences are so large, these can only be defrayed by affixing a very high price to the admission. But it must be obvious that such an arrangement is most injurious to the object, by arraying all below a certain class against the festival, which thus becomes exclusive in a very invidious degree. That diffusion of a common interest and a common feeling, which can alone carry these celebrations to their utmost, is precluded, and what ought to be rendered universal both in the principle and the participation, becomes narrow and partial. The artists themselves are stigmatized as rating their services at such sums as make a resort to inordinate charges indispensable. Even the local cultivation of music is stopped, because amateurs must be excluded from the grandest occasion for the display of their acquirements. Nor is this the worst of the attendant evils. Committees naturally are solicitous to stand upon something like an equality, and indeed, in the present state of the art, they must put forth pretensions to an equality with the general arrangements both in point of numbers and excellence (for in these cases numbers in a good measure constitute excellence) with other places. Three hundred performers were announced to be the strength of the band. We have great reason to think, and such was the general belief in the town, that the total did not reach any thing like this amount in the choral parts, while at the evening

concerts the band was miserably curtailed. Bad faith was therefore charged against the managers by all, who thought they had reason to complain, and we believe even the principal performers considered themselves not quite fairly used in the tenor of their engagements, which comprehended one more performance than is commonly customary. All these objections will probably be removed by the erection of a suitable suite of concert rooms, to which the example of York gives a powerful incentive. A place so near to the supreme festival of the country as Derby, and so constantly to be brought into comparison with its greatest competitor,* must endeavour to keep alive the local spirit by every sort of stimulus, if it be desired to preserve the interest. It is manifest that Derby possesses its fair share of the patronage of rank and opulence—if then that of the next classes of society can be embraced, the pecuniary object will not only be more completely attained, but there will be a general diffusion of satisfaction and consequently general support. Notwithstanding the donations were greater than heretofore, and the theatre filled, the sum left for the Infirmary was less. This possibly arises from increased expence, but more probably from deficiency of numbers, at the morning performances, as the time of day almost imperatively precludes the attendance of those engaged in the pursuits of business.

In closing our account, we can but dwell upon those points we insisted upon in our opening—namely, that the frequency, excellency, and above all, the magnitude of the scale upon which the greatest of these great meetings are conducted, must continue to impose a heavier weight of responsibility upon the individuals who assume the direction, while the extension of these same principles must stretch their faculties to the utmost, and at the same time awaken the liveliest interest in the several districts where the meetings are held. For they are now not only become a prodigious exhibition of the powers of art, but they are looked to for the support they give to charities of the most admirable kind, they are expected for the circulation of money they create, they are

* Would it not be better to have the Derby two years after, or one before the York?

tests of the patronage of the rich and great, of the taste of the whole society, and are anticipated by all for the noble species of amusement they afford. The intervals between them are just so long as to allow the memory of the enjoyment to operate as a stimulus; and thus the honour, the character, the prosperity, and the entertainment of the district are connected with these performances. Those who will survey these facts with a steady eye, will not fail to observe how much attention must not only be given at the very time of immediate preparation, but how much of zeal, thought, and knowledge must be employed to diversify and enlarge, as well as merely to keep up the essentials of such meetings. While the formation of choral and other concerts is most likely to extend the love of the art, and thereby to interest a wider circle, novelty must be sought in the materials, and as far as possible in the manner. It seems now little less than certain, that from two to four grand meetings will take place every year in some parts of England. This will keep up so rapid a succession, that it must be evident no continuity of feeling can be sustained unless novelty, variety, and excellence, in a constant progression, be exhibited.

We have kept open our publication to the last, in the hope of knowing the actual receipt and expenditure at York, but the accounts we believe are not yet finally made up. The receipt, however, was above **TWENTY THOUSAND POUNDS**.

TO THE EDITOR.

ON THE EXPRESSION OF THE WORD LIGHT, IN THE OPENING OF HAYDN'S ORATORIO OF THE CREATION.

SIR,

I HAVE frequently heard this objected to, as being a musical pun, but I think without reason. A pun may be defined as the substitution of one word for another that is similar in sound, without regarding the sense, which is very different from the circumstance here alluded to. In a late publication of musical anecdotes the idea of expressing light by sound is also sneered at, as if "meant to inform the blind what light really is."

It may, to be sure, be allowed that in mere instrumental music there is no real connexion between loud music and light, and soft music and darkness; but here the sentiment is conveyed by the words, to which the music is a mere adjunct or illustration. As therefore a great contrast is expressed in the words, the same seems to become requisite in the accompanying music in order to render it fully expressive. The principal matter to be expressed being thus contrast, such in music may be expressed in different ways, for instance, by quick and slow, or loud and soft music. As however to distinguish quick from slow music there must be a succession of notes, such contrast cannot be produced instantaneously, or in a burst, as from the pianissimo to the fortissimo; this latter method is therefore selected as the best way of effecting the contrast here required: for, as it may be supposed that previous to the burst of light, all was still and dark, so in the musical illustration the same stillness and quietness appears, the only sound proceeding from a few soft, unaccompanied voices, till the tremendous crash of voices and instruments pouring in at all at once. The immediate succession of the forte to the piano, or of the full and complete to the soft vocal chorus, may thus be reckoned to be strictly analogous to the succession of the burst of light to the

command given; in which I must confess I can see nothing ridiculous, or even at all improper.

The same idea occurs in the chorus, "*O first created beam*," in Handel's Oratorio of *Samson*, though it is not expressed in exactly the same manner: as the words "*Let there be light*," are given forte by the tenor and base voices in unison, which certainly better expresses the word of command; after which the production of the light is expressed by the whole band and chorus, as in Haydn's *Creation*. The difference in the ideas of the two composers seems to be this—that of Handel, simply to express the production of the light, in obedience to the command, and that of Haydn, its instantaneous production.

SENEX.

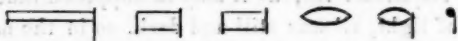
TO THE EDITOR.

SIR,

FROM the obvious interest which you take in every thing relative to the science, I am induced to trouble you on a matter which however trifling in appearance, I should be happy to see amended.

The difficulties of tuition are, under the most judicious conduct, always sufficient to render acquirement slow if not painful, when therefore unnecessary obstructions occur, it is surely well to remove them. Terms in any science are more or less impressive as they convey the figure or image of the thing alluded to, and those to which I now allude had certainly, when first adopted, this merit to its utmost extent.

When Jean de Muris introduced the characters of



the titles of *longue*, *bref*, *semibreve*, *minime*, *ronde*, *blanc*, *noir*, were happily applied, and to the most juvenile capacity carried with them their aspect and purport. In the present usage, in England at least, the distinguishing epithets, to say the least of them, are mere gibberish to the unlearned, while to the better informed, they have the greater fault of conveying a meaning

directly opposite to the fact: "they manage this matter much better in France." May I hope that this subject is not unworthy of the consideration of those whose proceedings and influence must soon be felt in every thing connected with the science and the profession; and that the managers of the Royal Musical Academy will not disdain to lighten the burthen of masters in general by a promulgation of some system of nominal notation more consonant with truth and reason than the present.

I am, your sincere well-wisher,

A QUERIST.

TO THE EDITOR.

THE HARP OF MARTABAN.

SIR,

I AM induced to send you the following extract from a letter I lately received from my brother, (now engaged with the native troops of India against the Burmese,) in the hope that it may prove interesting to many of your readers; first however premising, that it never was written with the remotest idea of being made public.

"*Martaban*, 1825.—Very little being known of the natives of this place in England, you may perhaps like to learn something of them: they appear extremely fond of our music, to which their own approaches nearer, and is far better than any I have yet heard in India. They have a lute with two brass strings, played either with the fingers or a bow: a kind of violin: a crocodile, which is an instrument in the form of that animal, with three strings on its back, two of silk and one of brass; this is played with the fingers: they have also another instrument, which I must call a cat, since it is in the form of that quadruped sitting, with its legs folded under it, and with its tail brought in a semicircle over its back,

and to these the strings are attached. They have a species of flutes, flageolets, tomtoms, and gongs ;—so much for their instruments. As far as I understand it, I will endeavour to give you an idea of the arrangement of their scale, although being far from versed in the theory of music, you must not implicitly rely on the correctness of my explanation ;—The cat has usually twelve or thirteen strings : supposing then the lowest of these to be D, the scale does not rise as ours does by tones and half tones, D, E, F, G, but thus : 1st string, D—2d, F—3d, A. The 4th then commences with G, and the two following are B, D. The 7th string again begins with C. The 8th and 9th are E, G, and so on with the remainder ; of the other stringed instruments I know nothing, except that they play in concert with the cat.”

Such, Sir, is my brother's account, for which I beg the indulgence of yourself and readers, as also for a few remarks, which, (although but ill prepared to write on this subject), I cannot refrain from offering ; and first of two stringed instruments, which appear to be of the highest antiquity, and are probably the first attempts of a rude people to produce sounds by other means than the voice, or breathing through a reed : the earliest of these whereof we have any record, seems to be that preserved on the *guglia rolla*, at Rome.* This curious relic has two strings and a neck, resembling the *colascione* now used in the kingdom of Naples. The Russians have their *balalaika*, and the old rebec had at first but two strings, and was played on with a bow, (the reader will mark the similarity between this and the Martaban lute) ; with the Moors it came into Spain, whence it passed into Italy, and with the addition of a third string obtained the name of rebeca ; thence the old British rebec, or fiddle with three strings. Should there remain a doubt as to the derivation of the Martaban lute from Egypt, surely the crocodile-shaped instrument must be allowed to have originated in that country :† its affinity too with the lyre of Trismegistus is so remarkable that it cannot pass unnoticed.

The cat, or harp of Martaban, is but a variation of the famed and elegant Theban harp, both in its figure and the number of

* One of the obelisks supposed to have been erected by Sesostris at Heliopolis, 400 years before the siege of Troy, or A. M. 2420.

† The crocodile was among the number of Egyptian sacred animals.

its strings; this I am induced to remark, in reflecting that the arts and sciences of most of the vast provinces of Asia have remained *stationary*, at least during an immense period of years, so that in all probability the music and instruments used at present in Hindostan and the Birman Empire (India without the Ganges) are in their primitive state, and owe their origin to the high antiquity; if so, whence are they derived? by whom invented? "In Egypt the Red Sea," says Dr. Rutherford,* "opened a communication with the Indian Continent and the South-east coast of Africa, while the Isthmus of Suez presented by land an extensive market among the Eastern nations for the productions and manufactures of Egypt." The Egyptians, from their superstitious horror of the sea, (regarding it as the emblem of Typhon, their evil genius, and the enemy of Osiris) did not extend their commerce for some time to countries they could only have reached by crossing it. "The tribes," continues Dr. R. "who settled on the coasts of Palestine, are unquestionably the first who discovered the art of rendering navigation subservient to commerce. These people are mentioned in Scripture by the name of *Canaanites*, which in the language of the East signifies *Merchants*; they were afterwards known to the Greeks by the name of *Phœnicians*, an appellation probably bestowed on them from the multitude of palms (*φοινίξ*) which their country produced." The Phœnicians extended their commerce and settlements into almost every part of the then known world; India, Greece, Spain, and Britain, &c. &c. shared the former. The sacred writers mention, as well as profane authors, the extent of their trade, wealth, luxury, and power. Is it then improbable that their arts and sciences, their religion and superstitions, should have overspread the vast Indian continent? Were it not so, there is yet another argument in favour of what I have advanced:—the Israelites dwelt in Egypt 400 years; Egypt, then in the meridian of literary glory!—Egypt, the ever avowed *mother of the arts and sciences*!—The Hebrews we know "spoiled the Egyptians," in their emancipation and departure from the country; and did not they carry away with them any *instruments of music* so universally used in religious services?—They did—for after, *immediately* after the tremendous overthrow

* Vide Rutherford's View of Antient History, Vol. 1.

of Pharaoh and his hosts in the Red Sea, "Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances"—Ex. 15 chap. 20 v.—Now it may be enquired, where did, where *could* Miriam and her chorus obtain their timbrels, unless they brought them from the land they had just fled.—In the course of the 400 years of bondage the Hebrew nation had imbibed much of the idolatry of the Egyptians—and shall we suppose, that during so long a period they had gained none of their learning?—nor adopted any of their manners, customs, or amusements?—it would have been miraculous had they *not*. Now the doctrine, the ceremonies, and observances of the religion of Brama, are in many instances so remarkably similar to the ordinances of the Jews, as to leave no doubt whence their origin is derived. Music is, with few exceptions, a prominent feature in the religious rites of all nations; we therefore suppose the Israelites to have had some of their musical instruments from the Egyptians (either taken thus at their departure, or copied from those in use with that people, during their wanderings in the Desert,) and the Hindoos (were the probability respecting the Phœnicians set aside) from *them*; as also somewhat of Egyptian idolatry and mysticism, with the ceremonies enjoined by the law. These remarks, Mr. Editor, you will be pleased to remember, are hazarded but as conjectures; conjectures, probable at least, on a subject which, verging into those dark ages that are awfully veiled in impenetrable obscurity, admit of no surer mode of argument.—But to resume the observations I was about to offer on the cat:—first, it is a harp—and secondly, it is extremely singular in its coincidence with the Theban harp—they both want *one side*;—the harp of Thebes is represented with thirteen strings; the harp of Martaban has not more, if it has one less (for my brother evidently speaks without having actually numbered them, though about so many were apparent to the eye.) The form of the instrument also favours the supposition that it is of Egyptian origin; in Egypt, a cat was an object of extraordinary veneration.—“When a cat dies a natural death,” says Herodotus, “all the people of the house shut their eyebrows in testimony of sorrow; the animal is also embalmed, and nobly interred:”—and the late lamented Belzoni, in the course of his search for papyri amid the tombs of the antient

Egyptians, came to one "which was filled with nothing but cats, carefully folded in red and white linen; the head covered with a mask, representing the cat, made of the same linen."—The invention of the harp itself is ascribed by some to the Arpi, a people of Italy; but Galileo maintains that the honour of inventing it is due to the Irish, who transmitted it to the Arpi; this point is not material to discuss here—but I mention it because, having previously observed that the ancient Egyptian and present Martaban harp both want one side of that frame, I would say, I never remember to have seen (though being attached to antiquarian researches, many drawings of ancient instruments have met my sight) any British harps of this peculiar construction. Does this circumstance prove that the harp has been at different periods invented by many nations?—or that in later times those nations have received from others their improved inventions? Should any of your correspondents, Mr. Editor, be inclined to continue this subject, most happy shall I be to receive the instruction their essays may afford. Perhaps some of your readers will enquire:—"But why this anxiety, this earnest endeavour to prove these unknown, and to us useless instruments of Egyptian extraction?"—To which I simply answer—"Prove incontestibly that the lute, crocodile, lyre, and cat-fashioned harp, originate with an ancient and polished people now extinct; that they have been preserved among an oriental people from times of which we have scarcely any records, and it is satisfactorily established that in those countries forgotten, or of which very little is known by Europeans, we must seek the remnants of Egyptian and (perhaps) Grecian music."—Remarks on the Martaban scale, or arrangement of the strings of their singular instrument, I leave for those who are better versed in the theory of music than myself and qualified to argue on Greek modes and Indian scales. In the interim, the presumption of the preceding attempt to establish Egyptian music in Hindostan at the present day, will I trust be pardoned, and whether my hypotheses are true or false, I should be gratified if I could know I had conferred pleasure on the reader, either by the novelty of my subject or by having opened a fresh field for speculation.

JUVENIS.

Note.—I should have observed in mentioning the invention of the harp being attributed to the Irish, that it is from them the

Welch and Scotch, (for it was formerly much esteemed in Scotland) acknowledge they received it; but this does not prove that the sons of Erin *invented* the instrument.

The harp is also said to have been first made at Lesbos, B. C. 682, and from thence introduced to other countries; but as Sesostris was reigning in Egypt, A. M. 2420, by a brief calculation it will be proved that the celebrated Theban harp is something more than 700 years older than *any* that could have been *invented* at Lesbos, in the period named. Besides, "upon the architectural ruins of Upper Egypt," says Wilson in his history of that country, "*harps* have been discovered in various stages of improvement." The same author also relates the early commerce carried on between the Egyptians and Indians (Hindoos), and the exact similarity of their religion in many points, which may be by some thought quite conclusive.

Edinburgh, Nov. 1825.

TO THE EDITOR.

ORIENTAL MUSIC CONSIDERED,

IN THREE ESSAYS.

With Anecdotes and Remarks on the Opinions of Sir William Jones, Dr. Brown, and others, on the Music of the Hindus, Persians, and Chinese.

SIR,

THE opportunity I had during a season of leisure some time ago, of perusing various works upon oriental literature, presented to my mind many contradictory opinions which different writers give of the principles and effects of Hindu, Persian, and Chinese music, and induced me to note down a few memoranda, as guides to form a decided opinion at some future time upon the subject,

which I have always considered interesting, as in many particulars the efforts of the two former nations in poetry and song are not so contemptible as some may suppose, but are highly imaginative and often beautifully descriptive. Upon examining the works of our most reputed musical historians and essayists, so little is the music of these remote but singular people thought worthy of remark, that many (and amongst the number Dr. Burney) never even bestow a single page on such an investigation, thinking it either beneath their powers, or too obscure for any satisfactory discussion. I have therefore been induced to consider the subject a little, and feeling that any attempt, however imperfect, towards reconciling, or at least accounting for the contradictory statements of different writers, (who though qualified by education and various learning to decide upon other branches of knowledge, might, from a more limited acquaintance with musical theory and practice, not perhaps be so fully equal to decide in that department), believing this would be received by you with indulgence and attention, I have begun to recall my ideas, and shall now state the object of these essays, which is three-fold.

1st. To examine, and by argument and facts to disprove the assertion of Sir W. Jones, "that the principles of the Hindu and Persian music are superior to ours."

2d. To give a more detailed account of the music of Hindostan, Persia, and China, collected from numerous sources down to the present time, than can be found in any work I am acquainted with; and

3d. To render so apparently dry and remote a subject as interesting by anecdotes, &c. as the nature of it will permit.

ESSAY THE FIRST.

On the Music of the Hindus.

The first contradiction that attracted my notice on perusing the works of that distinguished writer, Sir W. Jones, was the peculiar interest he seemed unaccountably to take in exalting the principles of the Hindu music to a most extraordinary height. I allude particularly to the following passage—"The Hindu system of music has, I believe, been formed upon *truer principles than our own*; and all the skill of the composer is directed to the *great object of their art, the natural expression of strong passions.*"

He adds—"Nearly the same may be asserted of the Arabian and Persian system." This assertion, extraordinary as it may appear to modern artists, (and to me I own it was at first absolutely startling, considering the authority from whence it emanated) seems the decided conviction of that elegant writer's mind. But if this were *really* a true statement, which I deny with due deference to so superior a man, how extraordinary must it not appear, that amid the amazing influx of novelty in every branch of our art, the quantity of new music of almost every description from the continent, we have not yet been favoured with any exhibition of *this* music "*formed upon truer principles than our own*" that we might acknowledge its beauties and delight in its powers. But it is plain in this instance that Sir William has inadvertently confounded the cause with the effect. Burke, in his often-quoted work on the Sublime,* has a passage which will best explain what Sir W. intended:—"The most powerful effects of poetry and music have been displayed and perhaps are still displayed, where these arts are but in a *low and imperfect state*. The rude hearer is affected by the principles which operate in these arts, even in their rudest condition, and he is not skilful enough to perceive the defects." This is philosophically explained. A confusion in technical terms, when employed in any manner, either in bare assertion or definition, must be productive of false conclusions in using the word principles; he might with more justice have said—"their music was capable of producing greater effects upon that people than our own could possibly do upon practised and highly-cultivated Europeans," which will readily be admitted by those who know any thing of the emotions of an uncultivated mind—upon hearing sounds rudely descriptive of the passions he feels every day. But the truth is, and this it was that shook my faith as a believer in this assertion of Sir William's, he in another part of his work directly confutes (I conceive) his former opinion. In the paper "on the Musical Modes of the Hindus" he says—"The Persians and the Hindus (at least in their most popular system) have exactly eighty-four modes, though distinguished by different appellations and arranged in different classes, but since many of them are unpleasing to the ear (!) others difficult in execution, and

* See the Introduction "on Taste."

few sufficiently marked by a character of sentiment and expression which the higher music always requires, the genius of the Indians (?) has enabled them to retain the number of modes which nature seems to have indicated, and to give each of them a character of its own, by a happy and beautiful contrivance." This, as compared with the former assertion, is one of the most lame and impotent conclusions that could possibly proceed from a writer. We are first told, "that the Hindu music is formed upon truer principles than our own;" then, "that out of the 'eighty-four modes' of which this wonderful system is composed, 'many are displeasing to the ear,'" (a very curious species of superiority) "others difficult and unmarked by any character or expression." This paradoxical system, so exalted in its nature, now suddenly retrenches itself, and dwindles down to the few modes, which the genius of the Indians has enabled them to retain. It seems to me as if Sir William was betrayed by his desire of saying something in praise of the music of the country whose literature and institutions he was so instrumental in improving, into a premature and unthinking avowal, which his better judgment afterwards obliged him to retract.

From all the specimens of Hindu music that have been distributed in this country, (some of the most characteristic airs are preserved in Dr. Crotch's "Specimens of various styles of music") a distinct originality of character may be traced in some of the airs, and a wild but pleasing tenderness in others; but will any one, even of those who have resided in that country, pronounce upon the superiority of these airs in respect to the principles upon which they are written, over the compositions that have been produced in Europe or on the continent? I should conceive not.

The inherent principles of music (if we must discuss the primitive and accepted meaning of the word) consist in depicting the different passions, imitating the appearances and effects of nature, warlike actions, and every idea, sensation, or affection, that can be illustrated by the agency of sounds; and those composers are said to act up the nearest to the principles of their art who can best pourtray the passions, &c. or in other words who can so imitate by sounds the appearances of certain passions as to make the sensitive spectator feel elevated, alarmed, joyous, or melancholy, as best suits his purpose or ability. Every country (England ex-

cepted) has melodies of its own that have been handed down from remote times ; each no doubt consider theirs as the most expressive and effective, because better adapted to their modes of feeling effects of climate or domestic associations. As the opinion of a young writer is not of much consequence in the mind of his readers, I may confirm this part of my argument by a passage from Dr. Brown,* which so clearly and conclusively points out the true reasons of the great effect of music upon an uncultivated people, that I cannot do better than quote it.

"In the first rude essays towards an expressive melody in barbarous countries, certain imperfect modes of sound must of course be applied, as being expressive of certain subjects or passions. The succeeding generation will be naturally bred up to an application of the same sounds. Hence these modes of melody, though imperfect in expression, being impressed on infant minds with all the force of an early application, must acquire a power over those which unaccustomed minds can never feel. Thus certain sounds being appropriated by use, and having become the common indications of grief, terror, joy, pity, rage, or any other passion, will naturally excite their respective affections among those who have adopted them, while a hearer from another country, whose associations and habits are different, will be little, or if at all, perhaps very differently affected by them." In fact music cannot have an auxiliary so powerful as association of ideas ; more than half the effect of melodies especially depend upon it. The well-known instance of the Swiss *Ranz de vache* is a very strong one. The effect of a solemn anthem is never the same when sung by the comfortable fire-side of an individual, even supposing the very same performers should execute it, as when "the vaulted roof" of some Gothic pile resounds with these sublime praises of the "King of kings." The simple air of "*Sweet home*" has affected foreigners who scarcely know a word of our language, full as much as ourselves ; they feel (I have been assured by several) a something in the simple unaffected nature of the melody that reminds them of the placid and serene enjoyments of "home," that is sufficient to call forth an interest, and every tender recollection of past times and domestic enjoyments. This is not a character-

* "Dissertation on the Rise, Progress, and Union of Poetry and Music."

istic air of any particular country (although partly taken from a Sicilian melody), but conveys a sentiment and association* common to every people, and therefore instantly caught and appreciated by every pensive mind.

From what has been said upon this part of the subject, few persons I am inclined to believe who have attended to the impressions made upon their minds by the variety of music they may have heard during their time, will be disposed to give the uncultivated Hindu credit for a more superior system of music than can be found in civilized Europe. As a further proof that this fancied superiority does not exist, let us for a moment examine their scales and melodies, which cannot be better done than by extracting from a very full and accurate notice of the "Gramas, or Musical Scales of the Hindus," by J. D. Paterson, Esq. a few words sufficient in my mind to confirm the opinion I have formed.

"According to Plato, the Egyptians were restricted by their laws to certain fixed melodies, which they were not permitted to alter. There appears to have been some such idea of restriction amongst the Ancient Hindus, by the confinement of their music to thirty-six melodies—viz. the six ragas and thirty raginas. The forty-eight putras are melodies which seem to have been introduced in after times, when the discipline alluded to by Plato† had begun to be relaxed. But the Indian ragas and raginas are fixed

* The effect of association is sometimes extremely ludicrous as well as affecting. The following anecdote is related of Dr. Jenney, a friend of Dean Swift's: "Robert Gardner, a coppersmith, had taken a house directly opposite to his mansion, where he plied his trade with such incessant industry, and commenced his hammering operations so early in the morning and continued them so late at night, that the almost endless noise deprived the doctor of his rest. In vain did he remonstrate with his neighbour, and entreat him to discontinue his nocturnal operations. Gardner, a proud, independent, and somewhat surly tradesman, not only hammered on but added another hour to his daily labours. At last, after having endured this evil for two months, Dr. Jenney agreed to give his tormentor twenty guineas on condition that he should leave the premises on the next term day, which happened to be the first of May. Gardner agreed, and took a house at another part of the town, to which he punctually removed at the appointed time. In the interim three months more had elapsed, and Dr. Jenney was not only reconciled by habit to the noises which he had so much abhorred at first, but he became unable to sleep when his ear was deprived and disappointed of the accustomed sounds, and he was therefore under the necessity of paying another coppersmith for working in the premises which Gardner had deserted."

† On Legislation, Dialogue 2d.

respectively to particular seasons of the year, and times of the night or day. This is a circumstance particularly deserving remark, as it is probably peculiar to the Hindu music. It is likely that these melodies were in former times appropriated to the service of different deities—in such case the ragas and raginas would derive their application to particular times and seasons, from the times and seasons allotted by the Hindu ritual for the performance of the services to which they were respectively appropriated; this appears probable, but whatever might have been the original cause of this apparent singularity, it has become so completely engrafted on the ideas of music among the natives of India, that they cannot at this day divest their minds of the prejudice. The Musselmans have universally adopted it, and a performer who should sing a raga out of its appropriate season, or an hour sooner or later than the time appointed, would be considered as an ignorant pretender to the character of a musician." These restrictions, which remind us of the fate of Timotheus, are characteristic of the systems of ancient times, and would be most likely to exist among the Hindus, when they were even found in various ways to be engrafted upon the systems of the Greek and Egyptian music;* but that the Hindus should, down to the present day, continue their restrictions, argues but little for the pretended superiority of their system. How often has it been urged, that any the least restraint upon genius or talent must oppress and weigh it down. Now if there was among the musicians of India any one gifted with superior talent in his art, he could never hope to display it to advantage; for he must never sing or play any air in the day time, appropriated by the nature of its subject to the night, nor must he descant upon the beauties of nature or the attributes of his favorite deity whenever he feels disposed, but must confine himself strictly to the times and seasons appointed by law. This may do very well in a country such as Hindostan, where, notwithstanding the favourable accounts received of the amazing improvement of some of the superior natives, the general classes are evidently yet in a state of

* Even the noble art of painting was not free from these absurd restrictions. "In Egypt, that great fountain of ancient polity, not only the art of music in its enlarged sense, but even that of painting, was fixed and made unalterable by law." (See Dr. Brown's Dissertation, p. 100; also Dr. Burney on Egyptian Music, vol. 1, p. 190.—*History*.)

comparative uncivilization, and pertinaciously retain the highest veneration for ancient customs, especially those connected with their religion, but it never could obtain amongst an enlightened people, who require in the principles and practice of any art something nearer allied to common sense than these ancient restrictions allow.

Your's, truly,

F. W. H.

MR. PHILLIPS.

IN our first volume we have spoken so much at length upon the subject of base singing, that we find almost all we have to say generally, in the introduction of our notice of this young professor who has risen rapidly into estimation, is there* exhausted. Since that article was written, no new base singer has risen to the place Mr. Phillips has attained. We speak this without disparagement to Mr. Bellamy, who has supported his supremacy with the respectability that has always attached to his name. With a voice formed after the manner of Bartleman's, with a style formed and closely formed upon the same model—an excellent and sound musician, polished in his manners and exemplary in his conduct, Mr. Bellamy has enjoyed the first place at the Antient Concerts and Provincial Meetings ever since Mr. Bartleman was precluded by his long and severe indisposition from the exercise of his great abilities. Yet it can hardly be said that Mr. Bellamy ever took any strong hold on the public regard. The reason clearly appears to have been, that he studied the execution and copied too closely the manner of a master whose fundamental doctrines were wrong.† Experience has proved that peculiar errors, however they may be counterbalanced by peculiar excellences in the individual, will taint the manner of the followers of that individual, and that no

* "Preliminary Remarks on Base Singing."—See *Musical Magazine and Review*—Vol. 1, page 315.

† See vol 1, page 328 et seq.

school can be founded except upon just principles. There never was so popular or so affecting a base as Mr. Bartleman, but his theory of the equalization of tone was wrong—radically, decidedly wrong—and the more we see and know of the matter the more satisfied we become that the Italian theory and practice are right.*

It is no less curious that English base singing has remained perfectly stationary during the seven years that have elapsed since our dissertation was written. Not a single base song (Mr. Horsley's *Tempest* excepted) has appeared that has lasted for an hour.† In the mean while the *vis comica* of the Italian buffo, the rapidity of the enuntiation, and the catching qualities of the melodies and accompaniments of such airs have given him a pre-eminence‡ in concerts, even at the Lent Oratorios and Provincial Meetings, and which has completely distanced, so far as the public pleasure is concerned, the English base. He still has his place it is true, because sacred performances cannot be held together without him. But since the days of Bartleman he is no longer pre-eminent, no longer sought—to say that he is tolerated perhaps would convey the most appropriate meaning.

The appearance of Mr. Phillips has certainly excited a little more sensation, or to qualify our terms, a little more of satisfaction and of hope. He has been introduced this year at the Antient Concert, where he has thriven marvellously, and we conceive mainly upon the associated recollection of Bartleman. Not

* The circumstance we have noticed in our account of the York meeting corroborates this truth very plainly. No singer was heard so perfectly through the vast space of the Minster as Madame Caradori Allan. Yet Miss Stephens, Miss Wilkinson, and we believe Miss Travis, have much more volume than Madame C. A. The reason then of the tone travelling so far is to be sought in the fact, that it is *purser*, namely less free from the mouth, the throat, and the lips, than the voices of the other singers named. It is also certainly much thinner.

† Dr. Carnaby's "*Man can thy doom,*" if our recollection serves us, preceded this date. We may here take occasion to notice that the Doctor has lately published new editions of his beautiful little cantata *Peace* and of all his other songs. We have often wondered and indeed regretted that an author who has proved how good a judgment and what fine feeling he possesses in these airs should have so long abstained from publishing. We have been lately told that reasons existed in some early engagements with respect to his writings that are now removed, and we still hope to see the fruits of so long a repose.

‡ Is not this in some measure owing to the admirable humour and extraordinary power of articulation possessed by Signor De Begnis? We think it is.

that Phillips resembles Bartleman in the least. Bartleman was long the favourite of the concert, and nothing has been a more just ground of lamentation than his loss to that orchestra. It is something therefore to entertain a hope at last that his place may in a degree at least be filled—it is more that there should be novelty as well as merit in his probable successor. This is just what the directors and subscribers have felt in respect to Mr. Phillips—and without intending to depreciate in the least his good qualities, which we highly esteem, we nevertheless conceive that these causes have contributed not a little to his exaltation. “There is a tide in the affairs of men”—Mr. P. has taken it at the flood, and it will lead to fortune, used with the good sense, modesty, and discretion, with which there is every appearance of his using this flow of prosperity.

Mr. Phillips was the pupil (originally) of Mr. Broadhurst. His first efforts were directed to the theatre, and he was also engaged at public dinners, we believe, though in this last way he appeared but seldom. He has subsequently, we believe, been taught by Sir George Smart. His voice presents rather a curious anomaly in description, for it can neither be called base nor barytone, heavy nor light, though it partakes of all these several properties in its tone and compass. Its volume is considerable, but by no means vast, and we conceive it is alike his interest and his inclination to cultivate finish and sweetness rather than grandeur or power, so far as tone is concerned in the production of these effects. It is in fact a genuine English voice, by which we mean a voice that demonstrates very little of artificial formation, and though sound and good, so far as it goes, there is not enough of supereminent quality to lead one to suppose that nature intended the possessor for a great singer. We can hardly pay Mr. Phillips a higher compliment than is conveyed in this true description of his natural endowments in respect to organ, for it proves how much must have been accomplished by means purely intellectual to have raised him to the place he now occupies. His intonation is creditably correct, and this is the more worthy remark, because Italian base singers are, it appears to us, often very slovenly and careless in this essential particular.

It is then to the elocutory parts of his singing that Mr. Phillips is principally indebted for his rank. Plain and simple, but per-

fectly natural in his conceptions of his author, displaying a manly sensibility and energy in expression, yet without the least inflation or pomposity, (no slight drawback in many bases) his easy but feeling interpretation makes its way to the good sense of his hearers, while there seems a *pudor ingenuus* that wins for him every where the reception which that quality alone obtains. Yet he has no slight versatility, but turns "from grave to gay, from lively to severe," with an equal air of nature and truth. His execution is free and flowing—not indeed particularly remarkable for facility, nor is his tone as finished by many degrees as we conceive it will become by study and practice. It takes we know not how many years before a singer clearly apprehends what he may attempt and what he can do well. Mr. Phillips in this respect is in an infant state, and stands in need of all the science, experience, and tact of his very experienced and skilful master to direct him to make the best present use of his talents and acquirements. He can the more easily expand hints into perfect knowledge, because he is well grounded in the technical parts of music, and has by this time heard much and studied through a pretty extensive course of the best pieces, of the best composers, German, Italian, and English. Indeed part of his reputation was obtained by his singing in the character of *Caspar*, in *Der Freischütz*—not less in the part he sustained in the Italian operas given at Bath, while at the Ancient Concerts and at the meetings, his singing Handel (*e. g. Lascia Amor* and *The Lord worketh wonders*) and Arne's ballad, has confirmed him in the good opinion of the admirers of the sound English school.

We have thus given the best portraiture we can of Mr. Phillips. If he be not already a great singer, as we cannot admit that he is, if he still wants polish and force, he has youth and his recent introduction into the profession to plead for him, and perhaps no circumstance will declare his title to merit so distinctly as the fact, that he has done more to gain a name and a place in the first orchestras in the kingdom than any of the candidates who have appeared since Mr. Bartleman, and who indeed may be said to have just risen like bubbles upon the surface, burst and vanished. We of course except Mr. Bellamy. He had a rank and standing near to Mr. Bartleman before his death. That rank he has most respectably maintained and still maintains, though he is no longer

a young man. What Mr. Phillips has most to dread perhaps is the admixture of theatrical with orchestral manner—two very incompatible things—for the concerts offer no adequate support, and most of those who have been able to keep out of the theatre have been propped by situations in the choirs of London and Windsor, and by the aid of extensive teaching. At present Mr. Phillips is in great request, and from all we have heard and seen both of his public exertions and private deportment and character, we shall be most happy to know that his merits continue to command the success they so much deserve.

A Morning and Evening Service, and two Anthems, by Edward Hodges, Mus. Doct. of Sidney Sussex College, Cambridge, and Organist of St. James' and St. Nicholas' Churches, Bristol; to which is prefixed a Sermon on the Melody of the Heart, by the Rev. T. T. Bidulph, M.A. Minister of St. James', Bristol, and late of Queen's College, Oxford. For the Author, by Goulding, D'Almaine, and Co.

A periodical writer of the day says archly, "We live in an enlightened age, at least we are always saying so, and really many people believe it." Doubtless we ought to qualify this compliment to our times *grano salis*, and if we can, transmit to Prince Posterity,* our modesty with our amelioration. In this enlightened age units, tens, thousands, and tens of thousands, are swept away, mutilated, and lodged in Bedlam and the King's Bench, by Joanna Southcotes, Prince Hoenlohes, Toms and Jerrys, Jockos, and Jack Puddings. In this enlightened age Spain is enfranchised;† all our play-houses are possessed with mad demi-semis, and legions of German devils; and this brings us to our thesis, or pretty near it, for we are now to consider how the art to which these pages are dedicated, is illuminated by the beams before which the lustre of antiquity is to fade away.

That piano fortes, flutes, fiddle bows, horns, &c. are vying in excellence with the skill of their masters, let no one be hardy enough to deny; or that the vocal art has not attained the "*cielo settimo*"‡ of improvement. But in musical composition too the fugal and canonical stilts of our ancestors have disappeared, and science condescended to let us have occasionally a glimpse at nature and common sense, must be readily admitted; but *audialteram partem*. Hear! hear! from the opposition benches.

Dr. Johnson says that the booksellers are the best patrons of authors: they are so, and so are the music-sellers of composers; but what bibliopole, or vender of music, ever "rescued a Chat-

* To this potentate and his descendant see an allusion at page 31, vol. 7, of the *Quarterly Musical Review*.

† i.e. Frenchified.

‡ See Kelly's *Reminiscences*.

terton from laudanum?"* An ascendant name is your only Mæcenas, and were an unknown Handel now to hawk his *Messiah* round the trade, he had better take it to the butter shop at once. If it were performed too before amateurs polite, they would probably stare at one another, and look up to their prompters for the cue to applause or silence; or at farthest, content themselves with the usual verbiage of barren sympathy, e. g.—“what a pity it is not known!” Professors are all engaged from morning to night in teaching, and really have no time to attend to any thing but pocketing half-guineas—*un pocos pas o menos*; and the patrons of music are listening once more to “*Di tanti palpiti*,” or “*O Nanny*,” harmonized; or it may be to the hacknied strains of Handel dead—no recommendation to patronage like death. In a word, the higher a composer soars, the colder the region he enters: the more pains he takes the less encouragement he meets with; and inspired strains are only welcome in their native realms. A few exceptions, here and there, just enable two or three scattered composers of this elevated class to defray the expences of printing by subscription; while sing-song, namby-pamby nonsense, is nauseating the classic ear, annoying the profession, and enriching the trade. We live in an enlightened age! Bah!

The publication before us is apparently an attempt to amalgamate theology with music, on the authority of scripture and the obvious hypothesis, that the principles of resonance are divine emblems of the Trinity, a mystery which we leave in the hands we find it; but that the sublime in music, or any other fine art, is altogether unearthly, and above all that is gross and little, there are indelible proofs in those hearts that are an honour to human nature. “It then must follow as the night the day,” that the sublime in musical composition is of “essence uncreate;” and that all which the hand can execute, the heart inspirit, or the brain conceive, short of sublimity, is of an earthly, subordinate, and irrelative caste. In these lower departments of the art Handel has been excelled; eclipsed if you will. In the sublime he is yet where he was. His operas, his concertos, and his other terrestrial strains, are meteors, occasionally appearing and disappear-

* Quarterly Musical Review, vol. 5, page 124.

ing; but his oratorios and anthems are fixed stars, the immortal emanations of Him who said, "let there be light."*

No one can feel the sublime in music, or any other refinement of humanity, without enjoying a vision of immortality. He that sees not God in music, in poetry, in painting, in the mathematics, or any human medium of the sublime, may talk of Heaven, or divine grace, or what he will, but his notions are all earthly—merely earthly, and nothing more.

When a composer therefore enters on this distinct and supreme department of the art, he does well, be his talents what they may, provided his motives are as pure as human motives can be. The requisites for excellence in this exalted course are indeed limited to the gifted few, for how few are great in genius, great in science, great in meditation; but yet a sufficiency of science, with musical feeling, sincerity, and piety, is no uncommon attainment we hope; and which he that possesses need not despair of exerting effectively on this elevated ground of mental exertion. The house of many mansions is unquestionably open to every species of moral merit and good taste, and the composer who succeeds in one pious effusion, need not envy the applause of nations thundered on every other species of musical excellence. He may say calmly of candidates for such "mouth-honour," "verily they have their reward;" and so has he too, even "here on this bank and shoal of time."

That the world ever has duly appreciated, or ever will, the highest objects of music, let no man hope, till knowledge, experience, fine feeling, and reflection, become common properties.—Paltry passions, petty business, debility of mind and body, and "all the ills that flesh is heir to," rise up against the realizing of any Utopia that a Plato, a More, an Owen, or any other human theorist can conceive, or experimentalist attempt to establish.—Superior minds must at present be contented to disseminate those principles of improvement in art, in science, and in virtue, that may imperceptibly carry on the work of human reformation by the gradual advances of irresistible accumulation.

* We crave permission here to produce en passant, a translation we formerly attempted of Pope's couplet on Newton:—

Naturæ leges noctis latuere tenebris:

Sit Newton Deus inquit, et omnia luce beantur.

These principles have in fact been accumulating in all ages, are continuing to do so, and will continue this palpable progress.— Their beneficial influence is now operating, and will in after ages produce those effects of which we have now no more conception than our ancestors had of steam vessels and gas lights. When the principles of music, therefore, among other branches of science, become generally understood, the art will be properly estimated, even by the many; and this knowledge is even now working its way silently, surely, and effectually, amidst the frivolities of fashion and the choke-pamp of professional competition.

This last mentioned obstacle to struggling merit and popular improvement, is a case in point of which our readers in general are undoubtedly not aware, unless the reports that have reached us are groundless; for a little bird sings, that much opposition has been made to granting the composer of the music before us his diploma, though on what score we are at a loss to guess—not on the score before us we hope; which, in our opinion, qualifies the composer for his degree as much as any exercise ever submitted to the professor of music at either of our universities.

Truly, we see no just cause or impediment why Dr. Hodges and Alma Mater should not be joined together, particularly after certain alliances of the kind we wot of—alliances as *outré** as that of the Doga to the Adriatic. “*De non apparentibus et not existentibus eastem est ratio.*” No such objections therefore occurring to us, we would fain ask in legal phraseology, “If not, why not.” But to proceed to our review from which we have been withheld, both here and elsewhere, and shall be so again when we consider our introductory comments more conducive towards promoting the highest objects of our labours, than the consideration of individuals or their works; but patience kind reader! our prologue is now ended, and we draw up the curtain that our tediousness may take its expected range. We know not, however, whether our readers will consider it as the close of our prolegmena or the commencement of our critique, when we remark that amidst the general babyism of modern music, it is “refreshing”† to turn the chas-

* We must here enter a caveat against the probable suspicion of a pun on the syllables *Ut Re*.

† The favourite word of a modern author; Michael Kelly, after Blackwood we believe, calls it a cockney term; and in the *Literary Gazette* we learn it is

tened melody, fine counterpoint, and proper clefs. This is music to retire to, from dramatic noise and nonsense, the "piping of hysteric changes," the perpetual motion of racing fingers, extra-additional keys, and all the fopperies and extravagance of novelty hunting, and music run mad.

The publication before us consists of morning and evening services for the church and two anthems, composed for the opening of the organs at Clifton, in Gloucestershire, and at St. James's Church, Bristol. These compositions are therefore adapted for a choir, with an accompaniment for the organ. Dr. H. in a short preface, very properly waives all apology for the use of legitimate clefs; having however left the treble clef instead of the soprano, and an adaptation for the organ or piano forte to gratify amateurs and idlers.

According to the title of this work, it commences with the *Te Deum*, which is set in four parts—a production that unfortunately must always encounter the permanent impression of the grand, but unequal strains of *Dettingen*; the opening of which sweeps away all that is little into instantaneous oblivion. This anthem, however, is undoubtedly more fit for a full band, and an abbey, or an open plain, than for a limited choir, or the general purposes of church music. Dr. H. very properly refrains from all apéry of this magnificent composition, and opens his *Te Deum* with plain, appropriate, and effective harmony. If the reviewer find it a task of encreasing difficulty to characterize the labours of composers by discriminate comment, the uniform character of sacred music renders this discrimination almost impracticable, except where the merits of the composer are very unequal in the few styles by which this class of music can be properly diversified. Now as this inequality does not appear in the work before us, it implicates an additional apology for the length of our proemial discussion. For this reason too, our subsequent remarks on this publication will for the most part be brief and general, yet, we trust, sufficiently explicit to do justice to the composition under consideration.

This *Te Deum* opens, as we have already intimated, with a solemn strain of plain and full counterpoint. The fugal points here, and throughout these services, are designedly and appro-

a great favourite with the *Edinburgh Reviewers*. All this may be very true, but it is a "good ort," in spite of squibs and crackers.

priately brief; the lights and shades of the harmonies judiciously contrasted, and the modulation throughout sufficient and impressive. The *Te Deum* is, we think, the best part of the services, and some of the musical phrases are of a very elevated character; as for instance those adapted to the words "*Day by day we magnify thee*," and "*Also the Holy Ghost the Comforter*:" in the latter instance particularly the chromatic ascent of the tenor and countertenor parts, contrasted with the plain counterpoint of the trebles and bases, is a noble specimen of sublime solemnity. The words too, "*In Glory everlasting*," page 8, are very finely set; and the conversion of E_b to $D\sharp$, in the chord of the extreme sharp sixth, with its ascending resolution, is masterly and effective. The same treatment of this harmony occurs again more transiently at the words "*Give thanks*," in the Clifton anthem, page 31.

The accent on the last syllables of Cherubin and Seraphim (Seraphin) in the *Te Deum*, and on "them" in "*Govern them, and lift them up*," &c. are slight blemishes. The abbreviation "continu'lly" is also objectionable and unnecessary; and "*Thou settest at the right hand*," &c. is an eyesore, for which another edition is an obvious remedy. The whole setting of this psalm, to go no farther, is a sufficient proof of the composer's ability in the style to which he aspires.

The rest of the church service is well set, but some of the fugal points rather trite, a circumstance perhaps inevitable in this restricted style of composition. We pass on therefore to the anthems, where the composer evidently rises in conception and execution. Of these the first is the Clifton anthem (we adopt Dr. H.'s own title) which opens with a fine chorus in four parts, to the words, "*O give thanks*," &c. The melodies and harmonies here are both sweet and dignified, and the animation of the forte passages is increased by a spirited accompaniment, to which the piano phrases form a very touching and happy relief. The lively character of this chorus in D. major, an appropriate key for this style of music, is aptly followed by a fine base air in the minor relative. The interest of this air increases in its progress, and the rise of the melody on the division at the word "exalt," has a good effect, however antiquated and punning it may be deemed by the eye-critic. "*Thou art my God—I will exalt thee*," is a grand close, in which all due attention is given to the words.

The following chorus, which concludes this anthem, opens a la Handel, perhaps rather too obviously so, accompaniment and all collectively considered: it is however a dignified chorus, in which the passages of octaves form a striking and grand contrast to the full harmonies; and the fugal point, beginning page 42, though very simple, is, on that account, we may say very impressive.

The St. James's anthem opens with a short overture in C minor, where again we are reminded of Handel as well as Corelli, and any attempt at originality is waived in favour of classical propriety. A fine chorus in C minor also, follows the overture, and is sufficiently diversified in style from the preceding chorusses, though not requiring any critical analysis. This is followed by a descriptive chorus in the major relative, in which the well-known words of the conclusive psalms, "*Praise the Lord on the harp, organ,*" &c. are of course adapted to imitative music, and with interesting effect.

A fine double fugue terminates the work. This fugue is effectively and scientifically constructed throughout various modulations, and ultimately blends with a solemn *hallelujah*, both vocally and instrumentally, and terminates with grandeur.

Finally, if these compositions are not remarkably distinguished by originality, the apology is obviously that they are modelled on a style where originality now can scarcely be expected. The severity of that style introduced or at least established by the reformation, has banished quirks and fantasies in ecclesiastical music, and originality in this path of creative talent, requires the most discreet management even from the sublimest genius. He that is ambitious to ascend this high scale of composition may qualify himself for the task by sufficiently studying the cathedral music of our own country, and this qualification Dr. H. possesses, in our humble opinion, as manifestly as any composer we know of, "dead or alive." In a word, the publication before us is a satisfactory proof that the Doctor has done that for which he is fully competent, and merits all the encouragement that such labours ever deserve, but seldom elicit.

Reminiscences of Michael Kelly, of the King's Theatre, and Theatre Royal, Drury Lane, including a period of nearly half a century; with Original Anecdotes of many distinguished Persons, Political, Literary, and Musical. In two volumes. London. Colburn.

Amongst the earliest of our "reminiscences" is the author of this compilation of various and amusing anecdote. At the first musical festival we ever attended (about the age of 13) we remember Michael Kelly as the principal tenor—we remember him in the *Seraskier*, with his face full of fire and fury, "signifying nothing"—we remember him distinguished as "the Irish Nightingale"—we remember his voice, which Dr. Arnold used to say was like the tearing of brown paper—in short, we remember the whole man as he was nearly forty years ago; but we must do him the justice to say, he never pleased us so much before, and if this work may be considered as his last public act, it shall readily be granted, that in the midst of all the blandishments he relates, "nothing in life became him like the leaving it." Never have we read a book that shewed the author so perfectly satisfied with himself and others, so delighted at every turn and accident. For him

"All the sweets of life combine,

"Mirth and music, love and wine ;"

and he wanders along, partaking only of delights. But the sooner we let him speak for himself the better, premising however that we must confine ourselves chiefly if not entirely to musical anecdote, and to such particulars of his life as may convey a competent notion of its progress and events.

"I was born in Dublin.—My father, Thomas Kelly, at the period of my birth, was master of the ceremonies at the castle, and a wine merchant of considerable reputation in Mary-street. He was known for his elegant and graceful deportment, and no lady would be presented at the Irish Court, who had not previously had the advantage of his tuition. My mother's name was M'Cabe; she was of a very respectable family in the county of Westmeath. At a very early age, she was placed for education in a Roman Catholic convent on Anran Quay. My father (who was of the same religious persuasion) having a young relation placed also at this convent, when visiting her, had many opportunities of seeing Miss M'Cabe, and the results

of those meetings were—a mutual attachment, an elopement, and a marriage. Her father, who was extravagantly fond of her, soon pardoned the runaways, and, as a proof of the sincerity of his forgiveness, added to it £5000, which was considered no mean fortune in those days!

"My father and mother were both excessively fond of music, and considered to sing with taste; all their children (fourteen in number) evinced musical capabilities, and I, the eldest of the family, was, at three years old, daily placed with the wine on the table, to howl Hawthorn's song in *Love in a Village*, 'There was a Jolly Miller,' for the entertainment of my father's company; for company, unfortunately for his family, he had every day; and no man in a city so justly renowned for hospitality, gave better dinners or better wine."

"At the age of seven I began to learn music. My first master's name was Morland; he was the very prototype of his namesake the painter; a wonderful genius. But dissipation was his idol, and he who might have selected the very best society, preferred that of the lowest orders. He was continually in a state of whiskey-punch intoxication. He would sleep all day in a cellar, and I have often heard him say, somewhat *nationally*, that his *morning* began at eleven o'clock at *night*!

"His first visit was generally to our house, for he was partial to my father, or rather to his currant whiskey, and so anxious was my father that I should receive instruction from him, that I have been kept up till one o'clock in the morning on the mere chance of getting a lesson. My improvement under him was rapid, and before I had attained my ninth year, I could execute with precision and neatness Schobert's Sonatas, which were then all the fashion. I also possessed a soprano voice, on which my father was determined to bestow every possible cultivation. My first singing masters were Signor Passerini, a native of Bologna, and Signor Peretti, who was a *vero musico*. He was the original Artaxerxes when the opera of that name was first performed at Covent Garden; he taught me the beautiful air, 'In infancy our hopes and fears,' which was composed for him, and it made an impression on my mind never to be forgotten. He had a fine contralto voice, and possessed the true portamento so little known in the present day. He also taught me the song of Arbaces, 'Amid a thousand racking woes,' which I executed with the greatest facility; but the songs which delighted me most were—'Oh too lovely, too unkind,' and 'Oh, why is death for ever late?' I never sung those without tears. Another great favourite of mine was that in *Lionel and Clarissa*, composed by Galuppi."

Kelly's first introduction to musical performance was in a fantoccini, set up by Kane O'Hara (the author of *Midas*), in which he sang the part of *Daphne*. "It was quite the rage with all the people of fashion." He was soon placed under Signor St. Giorgio.

"Trifling occurrences during childhood often influence our future lives. I recollect once, when returning from a visit to a relation of my mother's, I saw Signor St. Giorgio enter a fruit-shop; he proceeded to eat peaches and nectarines, and at last took a pine-apple, and deliberately sliced and ate that. This completed my longing, and while my mouth watered, I asked myself why, if I assiduously studied music, I should not be able to earn money enough to lounge about in fruit-shops, and eat peaches and pine-apples, as well as Signor St. Giorgio. I answered myself by promising that I would study hard, and I really did so; and, trifling as this little anecdote

dote may appear, I firmly believe it was the chief cause of my serious resolution to follow up music as a profession."

He continued his musical studies, till at length Rauzzini earnestly recommended his father to send him to Italy, to which his mother's reluctant consent was obtained. Just at this time Italian operas were tried in Dublin, and a principal singer being taken ill, Mr. Kelly was induced to suffer his son to play his character, in which he "received great applause," and acquitted himself beyond the most sanguine expectations of his friends." He soon after played *Cymon* thrice and *Lionel* once on the English boards. In 1779 he embarked for Italy. On his arrival he takes his reader through the recital of his pleasures at Naples, which contains nothing either new or striking, except it be found in the buoyancy of his spirit and the obvious foundation of his creed, that "to enjoy is to obey." He at length placed himself under Finerolli, "a light sprightly animated little man, about fifty," who heard him sing, and "was pleased to say he evinced promising abilities." After pursuing his studies for some time, he thus relates his introduction to the King and Queen.

"About the month of July the King and Queen usually went to Paolippa, and in fine weather had concerts in the open air. To one of those I was taken by Sir William Hamilton, who did me the honour to introduce me to their Majesties as a lad from Ireland, come to study music in Naples. The first question the King asked, was, 'Ne siete cristiano?' 'I say, are you a christian?'—'I hope I am, Sire,' was my reply. Shortly afterwards he commanded me to sing an English song, and I put forth my strength in 'By him we love offended,' from the Duenna. Her Majesty then ordered an Italian air, and I sung 'Ho sparso tante lagrime;' they seemed pleased, and her Majesty, after asking me with great affability, how I liked Naples, where I lived, who was my instructor, &c. invited me to take some ice and a glass of Maraschino. I need not say with what pleasure I obeyed the command, nor how much my young mind was elated at her Majesty's condescension.

"Her Majesty had a fair complexion, and beautiful hair. It was said at Naples, that she bore a strong resemblance to her mother, Maria Theresa, Empress of Germany. I confess I did not think her particularly handsome. She had the character of a busy meddling woman, and the reputation of governing the King and kingdom completely; indeed, in all matters of business he was accustomed to refer to her, saying, 'Go to the Lady, she understands affairs better than I do;' and judging by all I ever heard on the subject, he *was in the right!*"

We must leave the reader to search the volume for the relations of the irruption of Vesuvius and other amusing matter, and be content to follow our author in his musical career.

"As my master, whose church music was highly approved of, conducted the principal church festivals, and I was allowed to sing at many of them, being a *Christian*, or, as I have before explained it, a Roman Catholic. I was delighted at this, not for the lucre of gain, (although they pay their singers liberally,) but because the nuns of the convents where the performances take place, send round trays full of delicious sweetmeats, made by themselves. Such traits of female attention were particularly gratifying to me at that period."

"The profession of a nun, as indeed many travellers have described, is a most magnificent and impressive sight. If the lady be of a noble and rich family, the luxury displayed on the occasion is excessive; she is covered with diamonds, all of which, if she does not possess them herself, are borrowed or hired for the occasion."

"Finerolli told me an anecdote so illustrative of the ridiculous punctilio and vanities, which sometimes mix themselves with this solemn act, that I cannot forbear repeating it."

"The young and beautiful daughter of the Duke de Montetone, the richest nobleman in Naples, was destined by her family to take the veil; she consented without a murmur to quit the world, provided the ceremony of her profession was performed with splendour; and a *sine quâ non* was, that Caffarelli, the great soprano singer, should perform at it. It was represented to her that he had retired with a fine fortune to his estate in the interior of Calabria, and had declared his determination never to sing again. Then said the reasonable young lady, 'I declare *my determination* never to take the veil unless he does. He sang six years ago, when my cousin was professed, and I had rather die, than it should be said, that she had the first singer in the world to sing for *her*, and that I had not!' The fair lady was firm, and her glorious obstinacy was such, that her father was obliged to take a journey into Calabria, when, with much entreaty, and many very *weighty* arguments, he prevailed on Caffarelli to return with him to Naples. He sang a *solo regina* at the ceremony; and the Signora having gained her point, cheerfully submitted to be led like a lamb to the sacrifice, to eternal seclusion from the gay and wicked world."

Kelly visited Rome, and relates some curious anecdotes of the conduct of the Roman critics. He soon however returned to Naples, and Finerolli.

"My mornings," he says, "were devoted to the conservatories and festivals which were daily celebrated in the different churches. My passion for music amounted to adoration, and as at my time of life, good or bad taste was easily imbibed and fixed, I was fortunate in never hearing any, but of the most superior kind, and performed by the first professors of the age.—My evening I passed generally at one of the theatres, if not so fortunate as to be engaged to Sir William Hamilton, or at some of the great houses, where I had been introduced."

Chance introduced him to Aprili, who was so much pleased with his singing as to offer to take him to Palermo and become his instructor, which offer he accepted.

"Aprili had the goodness to appropriate a comfortable apartment in his house to my use, and I determined to make the best of my time, and the favourable opportunities which presented themselves. I studied between

five and six hours every day, with the greatest assiduity; my voice fell gradually into a tenor, and in a short time I could execute several songs which had been composed for two celebrated tenors of that day, Ansani and David."

Thus passed his hours, "each social pleasure giving and partaking," and social pleasure appears to have made no inconsiderable portion of his happiness. He dwells with as much gusto as General Lord Blaney himself on the various good things the country and the cookery afforded, and even feels himself called upon to pronounce, that "the best suppers were given by the Princess Villa Franca and the Prince her husband." In this part of the work we are sorry to find that Mr. Kelly has borrowed rather unmercifully from the old Tourist, Brydone.

He thus relates his parting from Aprili, and his first meeting with the Storaces.

"He called me to him one morning, and after hearing me sing half a dozen songs, in which he had taken great pains in my instruction, said, 'The time of our separation is approaching; your talent will now procure you an engagement in any theatre in Europe. I have written to Campigli, the manager of the Pergola theatre in Florence, (he was also a sort of agent, and was, at that time, in correspondence with, and furnished every Italian opera in Europe, with singers, dancers, composers, &c.) he will be glad to see you, and under his care and patronage you cannot fail of success, because you have the peculiar distinction of being the only public scholar I ever taught. A Syracusan polacre will sail in a few days for Leghorn, in which I will procure you a passage, and will give you several letters of recommendation; and so, God bless you, my good boy!"

"I went on shore to shew my passport at the Custom-house; I had on a Sicilian capote, with my hair (of which I had a great quantity, and which, like my complexion, was very fair) floating over it; I was as thin as a walking stick. As I stepped from the boat, I perceived a young lady and gentleman standing on the Mole, making observations; as the former looked at me she laughed, and as I approached, I heard her say to her companion, in English, which of course she thought I did not understand, 'Look at that girl dressed in boy's clothes!' To her astonishment, I answered in the same language, 'You are mistaken. Miss, I am a very proper *he* animal, and quite at your service!"

"We all laughed till we were tired, and became immediately intimate; and these persons, my acquaintance with whom commenced by this childish jest on the Mole at Leghorn, continued through life the warmest and most attached of my friends. All love and honour to your memories, Stephen and Nancy Storace!"

"When Mr. Sheridan married Miss Linley, and brought her from Bath, their first lodging in London was at Mr. Storace's house, in Mary-le-bone, and from that time a strong friendship existed between the families.—Nancy, the only daughter, could play and sing at eight as early as eight years old; she evinced an extraordinary genius for music, and Stephen, the son, for every thing! He was the most gifted creature I ever met with!

an enthusiast and a genius. But in music and painting he was positively occult! I have often heard Mr. Sheridan say, that if he had been bred to the law, he thought he would have been Lord Chancellor.

"His father sent him, when very young, to the Conservatorio St. Onofrio, at Naples, to which he became a great ornament. Nancy Storace had the singular good fortune to be instructed by Sacchini, and Rauzzini, in England; and after making prodigious progress under them, her father took her to Naples, where she sung at some of the oratorios given at the theatre St. Carlos, during Lent. She was very well liked, and afterwards went to Florence, where the celebrated soprano singer, Marchesi, was engaged at the Pergola theatre. He was then in his prime, and attracted not only all Florence, but I may say all Tuscany. Storace was engaged to sing second woman in his operas; and to the following circumstance, well known all over the Continent, did she owe her sudden elevation in her profession.

"Bianchi had composed the celebrated cavatina, 'Sembianza amabile del mio bel sole,' which Marchesi sung with most ravishing taste; in one passage he ran up a volata of semitone octaves, the last note of which he gave with such exquisite power and strength, that it was ever after called 'La bomba del Marchesi!' Immediately after this song, Storace had to sing one, and was determined to show the audience that she could bring a bomba into the field also. She attempted it, and executed it, to the admiration and astonishment of the audience, but to the dismay of poor Marchesi. Campigli, the manager, requested her to discontinue it, but she peremptorily refused, saying, that she had as good a right to shew the power of her bomba as any body else. The contention was brought to a close, by Marchesi's declaring, that if she did not leave the theatre, he would; and unjust as it was, the manager was obliged to dismiss her, and engage another lady who was not so ambitious of exhibiting a bomba."

From Leghorn Mr. Kelly went to Lucca, Pisa, and Florence. Here he obtained an engagement, and appeared in *Il Franchese in Italia*, he performing the Frenchman.

"The eventful night fixed for my first appearance at length arrived.—I made my debut, and received a most flattering reception. I was encored in two of my songs and a duet. Though at that time I would not have exchanged situations with the Grand Duke himself, I was so elated by my success, yet I could not avoid attributing it, in a great measure, to my extreme youth, and the strong party made for me by Lord and Lady Cowper, and all the English that were in Florence; besides, I was the first British male singer who had ever sung in Italy, or indeed on the Continent. Several other persons of distinction also patronized my first appearance, which was honoured by the presence of the Pretender, who entered his box before the opera began. He was at that time very old and infirm, yet there appeared the remains of a very handsome man. He was very tall, but stooped considerably, and was usually supported by two of his suite, between whom he hobbled; in this state he visited one of the theatres every night, (he had a box in each); in a few minutes after he was seated, he fell asleep, and continued to slumber during the whole performance."

The following anecdotes relate to the singer who, when we first began to visit the King's Theatre, was amongst the principal favourites.

"It is perhaps not generally known, that, in the early part of his life, Morelli was Lord Cowper's volante, or running footman. One night, when going to bed, his Lordship's attention was attracted by some one singing an air from an opera then in vogue; the person was seated on the steps of a church, opposite to his Lordship's palace; the prodigious quality of the voice, the fine ear and excellent taste displayed, astonished his Lordship. He ordered his valet to inquire who the extraordinary performer could be; the valet replied, 'that he knew very well; it was young Giovanni, one of his Lordship's volantes. His ear for music is so perfect,' said the valet, 'that whatever he hears, he catches instantly; he often sings to the servants, and is the delight of us all.' The following morning Giovanni was ushered into his Lordship's breakfast-room, where he sung several songs, in a style and with execution to surprise him still more! His Lordship ordered Signor Mansoli, Signor Verolli, and Camproni, Maestro di Capella to the Grand Duke, to hear him; they all declared it the finest voice they had ever heard, and that he only wanted instruction to become the very first bass singer in the world! 'Then,' said Lord Cowper, 'that he shall not want long—from this moment I take him under my protection, and he shall have the best instruction Italy can afford.'

"His Lordship kept his word; and for two years, Morelli had the first masters that money could procure. At the end of that time, he was engaged as primo buffo at Leghorn. He then went the round of all the principal theatres with great éclat. At the Teatro de La Valle, in Rome, he was perfectly idolized, often singing at the Carnival. He was engaged at the Pergola theatre; and his success, on his return to Florence, was triumphant indeed! I have often heard him say, that the proudest day of his life was that on which his former master, Lord Cowper, invited him to dine with him. This must, indeed, have been gratifying to him; but what honour does it not reflect on the liberality of his noble and generous patron!"

While at Florence Kelly had lessons from Guarducci, and received the offer of an engagement at Drury Lane, where his father would not suffer him to appear; he therefore turned his steps to Venice. Here there seemed to be an impediment thrown in the way of his happiness, for the manager, to whom he was engaged, had disappeared. He was left penniless!

"It is true," he exclaims, "I had a few good clothes, and a small stock of linen; but then I had a large stock of spirits, and felt no poverty in the article of *conceit*; there, indeed, I was affluent, and stood mighty well *with myself*, for hope, the 'nurse of young desire,' never forsook me. And I had a presentiment that something fortunate would turn up for me!"—Ah bravo Calpigi!

He gains admission to the Opera, hears Rubinelli and Banti, and is happy, and here he first begins to dilate upon the beauties of the sex.

"Venice was the paradise of women, and the Venetian women worthy of a paradise; at least of Mahomet's. They were perfect Houris? and the Venetian dialect, spoken by a lovely woman, is the softest and most delicious music in the world to him whom she favours."

Hitherto he had subsisted by means of a friend, who was now summoned away, and his "finances were becoming deplorable."

"I had but two zecchinos left wherewith to fight my way through this wicked world. My spirits, for the first time,, deserted me; I never passed so miserable a night in my life, and in shame of my 'doublet and hose,' I felt very much inclined to 'cry like a child.' While tossing on my pillow, however, I chanced to recollect a letter which my landlord of Bologna, Signor Paserini, had given me to a friend of his, Signor Andrioli; for, as he told me, he thought the introduction might be of use to me.

"In the morning, I went to the Rialto coffee-house, to which I was directed by the address of the letter. Here I found the gentleman who was the object of my search; after reading my credentials very graciously, he smiled, and requested me to take a turn with him in the Piazza St. Marc. He was a fine looking man, of about sixty years old. I remarked there was an aristocratic manner about him, and he wore a very large tie wig, well powdered, with an immensely long tail. He addressed me with a benevolent and patronizing air, and told me that he should be delighted to be of service to me, and bade me from that moment consider myself under his protection. 'A little business,' said he, 'calls me away at this moment, but if you will meet me here at two o'clock we will adjourn to my Cassino, where, if you can dine on one dish, you will perhaps do me the favour to partake of a boiled capon and rice. I can only offer you that; perhaps a rice soup, for which my cook is famous; and it may be, just one or two little things not worth mentioning.'

"A boiled capon—rice soup—other little things, thought I—manna in the wilderness! I strolled about, not to get an appetite, for that was ready, but to kill time. My excellent, hospitable, long-tailed friend, was punctual to the moment; I joined him, and proceeded towards his residence.

"As we were bending our steps thither, we happened to pass a *Luganigera's* (a ham-shop), where there was some ham ready dressed at the window. My powdered patron paused—it was an awful pause; he reconnoitred, examined, and at last said, 'Do you know, Signor, I was thinking that some of that ham would eat deliciously with our capon. I am known in this neighbourhood, and it would not do for me to be seen buying ham—but do you go in my child, and get two or three pounds of it, and I will walk on, and wait for you.'

"I went in of course, and purchased three pounds of the ham, to pay for which I was obliged to change one of my two zecchinos. I carefully folded up the precious viand, and rejoined my excellent patron, who eyed the relishing slices with the air of a *gourmand*; indeed, he was somewhat diffuse in his own dispraise for not having recollected to order his servant to get some before he left home. During this peripatetic lecture on gastronomy, we happened to pass a cantina—in plain English, a wine cellar.—At the door he made another full stop.

"In that house,' said he, 'they sell the best Cyprus wine in Venice—peculiar wine—a sort of wine not to be had any where else: I should like you to taste it; but I do not like to be seen buying wine by retail to carry home; go in yourself, buy a couple of flasks, and bring them to my Cassino, nobody knows you, and it won't signify in the least.'

"This last request was quite appalling; my pocket groaned to its very centre; however, recollecting that I was in the high road to preferment,

and that a patron, cost what he might, was still a patron, I made the plunge, and, issuing from the cantina, set forward for my venerable friend's *Cassino*, with three pounds of ham in my pocket, and a flask of wine under each arm, 'sans six sous et sans souci!'

"I continued walking with my excellent and long-tailed patron, expecting every moment to see an elegant, agreeable residence, smiling in all the beauties of nature and art; when at last, in a dirty miserable lane, at the door of a tall dingy-looking house, my *Mæcenæ*s stopped, indicated that we had reached our journey's end, and marshalling me the way that I should go, began to mount three flights of sickening stairs, at the top of which I found the *Cassino*—it was a little *Cas*, and a deuce of a place to boot—in plain English, it was a garret. The door was opened by a wretched old miscreant, who acted as cook, and whose drapery, to use a gastronomic simile, was 'done to rags.'

"Upon a rickety apology for a table was placed a tattered cloth, which once had been white; and two plates; and presently in came a large bowl of boiled rice.

"Where's the capon?" said my patron to his man.

"Capon!" echoed the ghost of a servant—"the ——"

"Has not the rascal sent it?" cried the master.

"Rascal!" repeated the man, apparently terrified.

"I knew he would not," exclaimed my patron, with an air of exultation for which I saw no cause; 'well, well, never mind, put down the ham and the wine, with those and the rice, I dare say, young gentleman, you will be able to make it out. I ought to apologize—but in fact it is all your own fault that there is no more; if I had fallen in with you earlier, we should have had a better dinner.'

"I confess I was surprised, disappointed, and amused; but as matters stood, there was no use in complaining, and accordingly we fell to, neither of us wanting the best of all sauces—appetite.

"I soon perceived that my promised patron had baited his trap with a fowl to catch a fool; but as we ate and drank, all care vanished, and, rogue as I suspected him to be, my long-tailed friend was a clever witty fellow, and besides telling me a number of anecdotes, gave me some very good advice; amongst other things to be avoided, he cautioned me against numbers of people who, in Venice, lived only by duping the unwary. I thought this counsel came very ill from him. 'Above all,' said he, 'keep up your spirits, and recollect the Venetian proverb, *Cento anni di malinconia non pagerà un soldo de' debiti*.' 'A hundred years of melancholy will not pay one farthing of debt.'

His long-tailed friend however proved a better angel than he anticipated. He went to a theatre, for which a ticket was presented to him by his host, where he encountered the eye of Signora Benini, who was going as prima donna to Gratz, in Styria, and who engaged him as first tenor, to fill the place of Germoli, who had fled to Russia.

"Here was a change! ten minutes before a beggar, in a strange country, plunged in despair; now first tenor of the Gratz theatre; at least it was as completely settled in my mind, as if the articles had been actually signed; and, with a bounding heart, I returned home to my late miserable bed, and slept—Oh, ye Gods, how I slept!"

He visited the Signora, and

"After breakfast, she requested me to sing. I sang my favourite rondo, 'Teco resti, anima mia.' She appeared pleased, and said she had no doubt of my success. The terms, she said, were to be two hundred zecchinos for the autumn and carnival, and to be lodged free of expence; at the same time, she offered me a seat in her carriage, and to pay my expenses to Gratz. 'Hear this, ye Gods, and wonder how ye made her!' For fear of accidents, I signed the engagement before I left the house."

At Gratz, as every where else, his success seems to have been perfect, till an unfortunate cold and fever at once deprived him of his voice, his prospects, and his happiness. He was advised to return to Italy, and to Venice he accordingly journeyed. In his way he sojourned at Padua, and relates the following anecdote of Guadagni.

"He had built a house, or rather a palace, in which he had a very neat theatre, and a company of puppets, which represented L'Orpheo e Euridice; himself singing the part of Orpheo behind the scenes. It was in this character, and in singing Gluck's beautiful rondo in it, 'Che farò senza Euridice,' that he distinguished himself in every theatre in Europe, and drew such immense houses in London.

"His puppet-show was his hobby-horse, and as he received no money, he had always crowded houses. He had a good fortune, with which he was very liberal, and was the handsomest man of his kind I ever saw."

Arrived at Venice, he again reaches the summit of his happiness. He delivers his letters of recommendation, and

"Went on amusing himself very well with the conversazioni, concerts, and suppers, and going to one theatre or another every night, having the freedom of them all."

Soon after he engaged himself for Brescia. From this place he was compelled to escape by night, between the acts of an opera in which he played, to avoid the danger of assassination, and to Verona he fled, by the aid of a benevolent nobleman. Here he immediately falls into the best society. He had a letter to the Marquis Bevi Acqua, rather an ominous name for Mr. Kelly, who appears to abhor water as instinctively as Sir John Falstaff himself. But

"The Marquis invited me," says he, "the next evening to a concert at his house. Of course I accepted the invitation. I found an elegant assemblage of the first people of Verona. In the course of the evening I sang two songs, and accompanied myself on the piano forte, and the company seemed pleased with me. The story of my escape from Brescia, and its half-romantic cause, had created no small share of interest for me; and when I waited on the Marquis, the next morning, I found that he and the Marchioness had planned a public concert for me under their patronage. I was introduced by them to Signor Barbella, the first piano-fortist and composer in Verona, who was directed by the Marquis to engage the con-

cert room and performers for me; all which he did with economy and punctuality."

The following is a very curious anecdote; we have known a concert regularly carried on for years in a workhouse in England, but never heard of one in a jail before.

"There was no city in Italy of its size, at the time I visited it, which could boast of so many good musical amateurs, vocal and instrumental, as Verona. Signor Barbella promised to take me to a concert, performed by one family only; to my very great surprise he took me to gaol, and introduced me to the gaoler: we were shewn into an apartment elegantly furnished, and after we had taken our coffee and *chasse*, had really an excellent concert; the performers were the gaoler, who played the double base; his two eldest sons, first and second violin; a third, the violoncello; his youngest son, the viola; one of his daughters presided at the harpsichord, and his two youngest daughters executed some airs and duets extremely well. They had good voices, and sang like true artists: the whole of this gifted family were amateurs; the young men were in different trades, but had they been obliged to live by music, they could in my opinion have successfully adopted it as a profession in any part of Italy. They were all enthusiasts and excellent performers, and extremely courteous in their behaviour; and I returned to my hotel, after having supped with them, much gratified by the pleasant evening I had passed, *though it was in prison.*

"The net receipts of my concert were 71 zecchinos, (about 30*l.* British); in addition to which, the Marquis made me a special present for his own ticket. I was now *high* in spirits, and not *low* in cash, and, as good fortune never comes alone, on the morning after my concert, I received a letter, forwarded from Brescia to me, from Signor Giani, the manager of Treviso, offering me an engagement for six weeks, at 50 zecchinos, which I accepted."

To Treviso he accordingly went, and "met all the beau monde." He visited Modena and Parma and the Archduchess—"paid his respects to the Burgundy, which to be sure was delicious"—sung to her Highness—beat her at billiards—received a watch set round with diamonds and fifty zecchinos, not for his pains but his pleasures, and kissed her Royal Highness's hand.

To Venice he again returned, to sing in the oratorios there with La Signora de Petris, whom he describes as the finest artiste of her time. His life was here a round of enjoyment.

"Storace drew overflowing houses, she was quite the rage;—she announced a benefit, the first ever given to any performer at Venice; but being an Englishwoman, it was granted to her. The house overflowed; her mother stood at the door to receive the cash; the kind-hearted and liberal Venetians not only paid the usual entrance money, but left all kinds of trinkets, watch chains, rings, &c. to be given to her; it was a most profitable receipt for her, and highly complimentary to her talents; but notwithstanding those honours were heaped upon her, a circumstance occurred

which gave her the most poignant annoyance, as well as her mother and her friends.

"I have already stated that Stephen Storace was her brother, and that she had no other brother, or a sister; yet an unprincipled woman came to Venice, and gave out that she was the sister of Signora Storace, took up her abode in a street called La Calla di Carbone, (a quarter of the town where ladies of her description were obliged to reside,) where she had her portrait hung out of her window, and under it written,—*Questo è il ritratto della sorella della Signora Storace*—(i. e. this is the portrait of Signora Storace's sister.) It is almost incredible that people should be so duped; but it is an absolute fact, that the woman's apartments were daily crowded by all ranks, to see the supposed sister of their favourite songstress, and the impostor gained a large sum of money by the price paid for admission to see her. The game was carried on for some time, but on some of Storace's friends making application to the police, the imposture was detected, and its contriver imprisoned, and subsequently banished the Venetian Republic."

At Venice, he was engaged to sing at Vienna by the Austrian Ambassador, whither he travelled, loaded with recommendatory letters to Princes and Ministers. Salieri presided at the theatre. The Emperor was present.

"He was a little man, with an expressive countenance, and his eyes were full of genius. Storace's mother said, he was extremely like Garrick. Storace and Benuci's receptions were perfectly enthusiastic, and, I may perhaps be permitted to say, that I had no reason to complain of my own."

The following ludicrous occurrence took place while he was in Vienna :

"Upon my return, my servant informed me that a lady and gentleman had called upon me, who said they came from England, and requested to see me at their hotel. I called the next morning, and saw the gentleman, who said his name was Boterelli, that he was the Italian poet of the King's Theatre in the Haymarket, and that his wife was an English woman, and a principal singer at Vauxhall, Ranelagh, the Pantheon, &c. Her object in visiting Vienna was to give a concert, to be heard by the Emperor, and if she gave that satisfaction, (which she had no doubt she would,) to accept of an engagement at the Royal Theatre; and he added, that she had letters for the first nobility in Vienna.

"The lady came into the room; she was a very fine woman, and seemed sinking under the conscious load of her own attractions. She really had powerful letters of recommendation. Prince Charles Lichtenstein granted her his protection, and there was such interest made for her, that the Emperor himself signified his royal intention of honouring her concert with his presence. Every thing was done for her; the orchestra and singers were engaged; the concert began to a crowded house, but, I must premise we had no rehearsal.

"At the end of the first act, the beautiful Syren, led into the orchestra by her caro sposo, placed herself just under the Emperor's box, the orchestra being on the stage. She requested me to accompany her song on the piano forte. I of course consented. Her air and manner spoke 'dignity and love.' The audience sat in mute and breathless expectation. The

doubt was, whether she would melt into their ears in a fine cantabile, or burst upon them with a brilliant bravura. I struck the chords of the symphony—silence reigned—when, to the dismay and astonishment of the brilliant audience, she bawled out, without feeling or remorse, voice or time, or indeed one note in tune, the hunting song of ‘Tally ho!’ in all its pure originality. She continued shrieking out tally ho! tally ho! in a manner and tone so loud and dissonant, that they were enough to blow off the roof of the house. The audience jumped up terrified; some shrieked with alarm, some hissed, others hooted, and many joined in the unknown yell, in order to propitiate her. The Emperor called me to him, and asked me in Italian (what tally ho! meant?)—I replied I did not know, and literally, at that time, I did not.

“His Majesty, the Emperor, finding, that even I, a native of Great Britain, either could not, or would not, explain the purport of the mysterious words, retired with great indignation from the theatre, and the major part of the audience, convinced by his Majesty’s sudden retreat that they contained some horrible meaning, followed the royal example. The ladies hid their faces with their fans, and mothers were heard in the lobbies cautioning their daughters on the way out, never to repeat the dreadful expression of ‘tally ho,’ nor venture to ask any of their friends for the translation of it.

“The next day, when I saw the husband of ‘tally ho,’ he abused the taste of the people of Vienna, and said that the song which they did not know how to appreciate, had been sung by the celebrated Mrs. Wrihten at Vauxhall, and was a great favourite all over England. Thus, however ended the exhibition of English taste; and Signora Tally ho! with her Italian poet, went *hunting* elsewhere, and never returned to Vienna, at least during my residence.”

Here he was introduced to Mozart. Kelly had written a canzonet, with which Mozart was pleased, and straightway determined to devote himself to composition, consulted the great man, who recommended him to stick to the stage. It gives us much pleasure to extract the following tribute to a very worthy countryman of our own :

“My friend Attwood (a worthy man, and an ornament to the musical world) was Mozart’s favourite scholar, and it gives me great pleasure to record what Mozart said to me about him; his words were, ‘Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you, that he partakes more of my style than any scholar I ever had, and I predict that he will prove a sound musician.’”

While he was at Vienna, Storace all on a sudden, in the middle of an opera, lost her voice, and was unable to sing for five months. Her brother Stephen produced an opera founded on the *Comedy of Errors*, in which much of the beautiful music, afterwards adapted to *No Song, No Supper* and *the Pirates*, was first made known to the English public.

The following anecdotes are curious :

"Casti was a remarkably quick writer; in a short time he finished his drama, entitled, 'Il Re Teodoro.' It was said, Joseph II. gave him the subject, and that it was intended as a satire upon the King of Sweden, but the fact I believe was never ascertained. The characters of the drama were Teodoro, Signor Mandini; Taddeo, the Venetian innkeeper, Benuci; the sultan Achmet, Bussani; his sultana, Signora Laschi; Lisetta, daughter to the innkeeper, Signora Storace; and Sandrino, her lover, Signor Viganoni: all these performers were excellent in their way, and their characters strongly portrayed; but the most marked part, and on which the able Casti had bestowed the most pains, was that of Gafforio, the king's secretary. This character was written avowedly, as a satire on General Paoli, and drawn with a masterly hand. Casti declared, there was not a person in our company (not otherwise employed in the opera) capable of undertaking this part. It was decided, therefore, by the directors of the theatre, to send immediately to Venice, to engage Signor Blasi, at any price, to come and play it. This delayed us a little, and in the interim, Storace gave a quartet party to his friends. The players were tolerable, not one of them excelled on the instrument he played; but there was a little science among them, which I dare say will be acknowledged when I name them:

The First Violin	Haydn.
Second Violin	Baron Dittersdorf.
Violoncello	Vanhall.
Tenor	Mozart.

"The poet Casti and Paesiello formed part of the audience. I was there, and a greater treat or a more remarkable one cannot be imagined.

"On the particular evening to which I am now specially referring, after the musical feast was over, we sat down to an excellent supper, and became joyous and lively in the extreme. After several songs had been sung, Storace, who was present, asked me to give them the Canzonnetta. Now thereby hung a tale, new to the company! The truth was this:—There was an old miser of the name of Varesi living at Vienna, who absolutely denied himself the common necessities of life, and who made up his meals by pilfering fruits and sweetmeats from the parties to which he was invited; the canzonetta for which Storace asked, he was particularly fond of singing with a tremulous voice, accompanied by extraordinary gestures, and a shake of the head; it was, in fact, this imitation which I was called upon to exhibit, and I did so. During my performance, I perceived Casti particularly attentive, and when I had finished, he turned to Paesiello, and said, 'This is the very fellow to act the character of Gafferio, in our opera; this boy shall be our old man! and if he keep old Varesi in his eye when he acts it, I will answer for his success.' The opera was brought out, the drama was excellent, and the music was acknowledged the *chef-d'œuvre* of Paesiello. Overflowing houses for three successive seasons, bore testimony to its merits. I played the old man, and although really little more than a boy, never lost sight of the character I was personating for a moment.

"After the first night's performance, his Majesty, the Emperor, was pleased to have it signified to me, through Prince Rosenberg, that he was so much surprised and pleased with his performance, that he had ordered an addition to my salary of one hundred zecchinos per annum, (about fifty pounds British) which I ever after enjoyed, during my stay at Vienna; in short, wherever I went I was nicknamed Old Gafferio."

We are always gratified at meeting with the due approbation of Handel amongst great artists. One day Gluck said to Kelly,

" 'Follow me upstairs, Sir, and I will introduce you to one, whom, all my life, I have made my study, and endeavoured to imitate.' I followed him into his bed-room, and, opposite to the head of the bed, saw a full-length picture of Handel, in a rich frame. 'Thère, Sir,' said he, 'is the portrait of the inspired master of our art; when I open my eyes in the morning, I look upon him with reverential awe, and acknowledge him as such, and the highest praise is due to your country for having distinguished and cherished his gigantic genius.'"

Kelly it seems was one of the original actors in Mozart's *Figaro*, of which event he gives this interesting narrative :

"Of all the performers in this opera at that time, but one survives—myself. It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it, as it would be to paint sun-beams.

"I called on him one evening, he said to me, 'I have just finished a little duet for my opera, you shall hear it.' He sat down to the piano, and we sang it. I was delighted with it, and the musical world will give me credit for being so, when I mention the duet, sung by Count Almaviva and Susan, 'Crudel perchè finora farmi languire così.' A more delicious morceau never was penned by man, and it has often been a source of pleasure to me, to have been the first who heard it, and to have sung it with its greatly gifted composer. I remember at the first rehearsal of the full band, Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song, 'Non più andrai farfallone amoroso,' Benuci gave, with the greatest animation, and power of voice.

"I was standing close to Mozart, who, *sotto voce*, was repeating, Bravo! Bravo! Benuci; and when Benuci came to the fine passage, 'Cherubino, alla vittoria, alla gloria militar,' which he gave out with Stentorian lungs, the effect was electricity itself, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated Bravo! Bravo! Maestro. Viva, viva, grande Mozart. Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks. The little man acknowledged, by repeated obeisances, his thanks for the distinguished mark of enthusiastic applause bestowed upon him.

"The same meed of approbation was given to the finale at the end of the first act; that piece of music alone, in my opinion, if he had never composed any thing else good, would have stamped him as the greatest master of his art. In the sestetto, in the second act, (which was Mozart's favourite piece of the whole opera,) I had a very conspicuous part, as the Stuttering Judge. All through the piece I was to stutter; but in the sestetto, Mozart requested I would not, for if I did, I should spoil his music. I told him, that although it might appear very presumptuous in a lad like me to differ with him on this point, I did, and was sure, the way in which I intended to

introduce the stuttering, would not interfere with the other parts, but produce an effect; besides, it certainly was not in nature, that I should stutter all through the part, and when I came to the sestetto speak plain; and after that piece of music was over, return to stuttering; and, I added, (apologizing at the same time, for my apparent want of deference and respect in placing my opinion in opposition to that of the great Mozart,) that unless I was allowed to perform the part as I wished, I would not perform it at all.

"Mozart at last consented that I should have my own way, but doubted the success of the experiment. Crowded houses proved that nothing ever on the stage produced a more powerful effect; the audience were convulsed with laughter, in which Mozart himself joined. The Emperor repeatedly cried out Bravo! and the piece was loudly applauded and encored. When the opera was over, Mozart came on the stage to me, and shaking me by both hands, said, 'Bravo! young man, I feel obliged to you; and acknowledge you to have been in the right, and myself in the wrong.' There was certainly a risk run, but I felt within myself I could give the effect I wished, and the event proved that I was not mistaken.

"I have seen the opera in London, and elsewhere, and never saw the judge portrayed as a stutterer, and the scene was often totally omitted. I played it as a stupid old man, though at the time I was a beardless stripling. At the end of the opera, I thought the audience would never have done applauding and calling for Mozart, almost every piece was encored, which prolonged it nearly to the length of two operas, and induced the Emperor to issue an order on the second representation, that no piece of music should be encored. Never was any thing more complete, than the triumph of Mozart, and his 'Nozze di Figaro,' to which numerous overflowing audiences bore witness."

Mr. Kelly soon after passed over to England, and made his first appearance in England at Drury Lane as *Lionel*, on the 20th of April, 1787. He assisted at the commemoration of Handel, and relates that the King first suggested that the first part of "*Lift up your heads*," in the *Messiah*, should be sung by the principal singers only, and the chorus come in at "*He is the King of Glory*." "The effect was awful and sublime." From England he went to Dublin, where he played twelve nights, and was enthusiastically received by his countrymen. It was at this time that he introduced Martini's duet, "*Pace cara mia sposa*" to the words, "*O thou wert born to please me*," which he sung with Mrs. Crouch, and which became so exceedingly popular. They left Holyhead for an engagement at York, and hearing that Tate Wilkinson, the then manager, loved French cookery, hated large joints, and above all a round of beef, they played him the trick that is told below.

"We got to the inn at York just at supper time. I saw in the larder a huge round of beef; I ordered it up, and had it put on the table before me; I pulled off my coat and waistcoat, and tucked up the sleeves of my

shirt, unbuttoned my collar, took off my cravat, and put on a red woollen nightcap; thus disrobed, and with a large carving-knife in my hand, I was gazing with seeming delight on the round of beef, at the moment Manager Wilkinson, to whom Mrs. Crouch had previously sent, entered the house.—He had never seen me; he went up to Mrs. Crouch, and congratulated her on her arrival in York; turning from her, he espied me, and starting back, exclaimed,

“ ‘Ugh! Ma’am, who is that, with the enormous round of beef before him!—How the devil came he here, Ma’am?’ Mrs. Crouch said, with a serious countenance, ‘that is Mr. Kelly, whom you have engaged to sing with me.’

“ ‘What, that figure!’ said Tate,—‘what, that my Lord Aimworth,—my Lionel,—my Young Meadows!’—Ugh! send him away, Ma’am! send him back to Drury Lane! send him to Vienna! I never can produce such a thing as that to a York audience, Ma’am.’

“ While he was abusing the bad taste of the Drury Lane managers and those of Vienna, I slipped out of the room, dressed myself, and in *propria persona*, was introduced to Tate, who participated in the joke, and laughed heartily, and ever after we were the greatest friends.”

Mad. Mara took a prejudice against him it seems, but he had the fortune to recommend himself to her good graces, malgré her dislike to his singing, by procuring some porter for a friend of her’s at the theatre one night. This courtesy she rewarded by playing *Mandane* for his benefit. This anecdote is only one amongst many proofs of his readiness to oblige, which we conceive to have been one of the secrets that obtained for him such universal admittance into all classes of society. He was soon after engaged at the Ancient Concert. Being appointed to sing the laughing song from *L’Allegro*, and determined to sing it his own way, he says—

“ The effect produced justified the experiment: instead of singing it with the serious tameness of Harrison, I laughed all through it, as I conceived it ought to be sung, and as must have been the intention of the composer: the infection ran; and their Majesties, and the whole audience; as well as the orchestra, were in a roar of laughter, and a signal was given from the royal box to repeat it, and I sang it again with increased effect.

“ Mr. Bates assured me, that if I had rehearsed it in the morning, as I sang it at night, he would have prohibited my experiment. I sang it five times in the course of that season by special desire.”

For the truth of the following story we can avouch:

“ In the month of October, there was a grand musical festival at Norwich. Madame Mara was engaged there, and so was I, as principal tenor singer. The first performance was ‘The Messiah,’ which I was to open on the Thursday morning. I was to quit town on the Tuesday, but on Monday night I received an order not on any account to leave London; for Mr. Sheridan had sent a peremptory message to have Richard Cœur de Lion performed; and against his decree there was no appeal. It was

market-day at Norwich, and as I drove in, the good folks stared and wondered to see me, getting my hair dressed in the carriage; however, I reached the church-door just as the overture to 'The Messiah,' was on the point of commencing. I took my seat in the orchestra, opened the 'Oratorio,' and never was in better voice, although naturally much fatigued."

A trip which he made to Paris is the vehicle of much amusing anecdote, but there is nothing that particularly refers to music. It was here the first idea of Blue Beard was taken.

We find ourselves so liable to detention at every page of these amusing volumes, that we must hasten to conclude our extracts, but we cannot pass over two anecdotes of Sheridan, which ought to have been in Mr. Moore's Biography.

"I have seen many instances of Mr. Sheridan's power of raising money when pushed hard; and one among the rest, I confess even astonished me. He was once 3000*l.* in arrear with the performers of the Italian opera: payment was put off from day to day, and they bore the repeated postponements with Christian patience; but, at last, even their docility revolted, and finding all the tales of hope flattering, they met, and resolved not to perform any longer until they were paid. As manager, I accordingly received on the Saturday morning their written declaration, that not one of them would appear at night. On getting this, I went to Messrs. Morland's banking house, in Pall Mall, to request some advances, in order to satisfy the performers for the moment; but, alas! my appeal was vain, and the bankers were inexorable—they, like the singers, were worn out, and assured me, with a solemn oath, that they would not advance another shilling either to Mr. Sheridan or the concern, for they were already too deep in arrear themselves.

"This was a pozer; and with a heart rather sad I went to Hertford-street, Mayfair, to Mr. Sheridan, who at that time had not risen. Having sent him up word of the urgency of my business, after keeping me waiting rather more than two hours in the greatest anxiety, he came out of his bed-room. I told him unless he could raise 3000*l.* the theatre must be shut up, and he, and all belonging to the establishment, be disgraced.

"Three thousand pounds, Kelly! there is no such sum in nature," said he, with all the coolness imaginable, nay, more than I could have imagined a man, under such circumstances, capable of. 'Are you an admirer of Shakspeare?'

"To be sure I am," said I; 'but what has Shakspeare to do with 3000*l.* or the Italian singers?'

"There is one passage in Shakspeare," said he, 'which I have always admired particularly; and it is that where Falstaff says, 'Master Robert Shallow, I owe you a thousand pounds.'—'Yes, Sir John,' says Shallow, 'which I beg you will let me take home with me.'—'That may not so easy be, Master Robert Shallow,' replies Falstaff; and so say I unto thee, Master Mich Kelly, to get three thousand pounds may not so easy be.

"Then, Sir," said I, 'there is no alternative but closing the Opera House;' and not quite pleased with his apparent carelessness, I was leaving the room, when he bade me stop, ring the bell, and order a hackney-coach.

He then sat down, and read the newspaper, perfectly at his ease, while I was in an agony of anxiety. When the coach came, he desired me to get into it, and order the coachman to drive to Morland's, and to Morland's we went; there he got out, and I remained in the carriage in a state of nervous suspense not to be described; but in less than a quarter of an hour, to my joy and surprise, out he came, with 3000*l.* in bank notes in his hand. By what hocus-pocus he got it, I never knew, nor can I imagine even at this moment, but certes he brought it to me, out of the very house where, an hour or two before, the firm had sworn that they would not advance him another sixpence.

"He saw, by my countenance, the emotions of surprise and pleasure his appearance, so provided, had excited, and laughing, bid me take the money to the treasurer, but to be sure to keep enough out of it to buy a barrel of native oysters, which he would come and roast at night, at my house in Suffolk Street.

"Another instance of his neglect for his own interest came (amongst many others) to my knowledge. He had a particular desire to have an audience of his late Majesty, who was then at Windsor; it was on some point which he wished to carry, for the good of the theatre. He mentioned it to his present Majesty, who, with the kindness which on every occasion he shewed him, did him the honour to say, that he would take him to Windsor himself, and appointed him to be at Carlton House, to set off with his Royal Highness precisely at eleven o'clock. He called upon me, and said, 'My dear Mic, I am going to Windsor with the Prince the day after to-morrow; I must be with him at eleven o'clock in the morning, to a moment, and to be in readiness at that early hour, you must give me a bed at your house; I shall then only have to cross the way to Carlton House, and be punctual to the appointment of His Royal Highness.'

"I had no bed to offer him but my own, which I ordered to be got in readiness for him; and he, with his brother-in-law, Charles Ward, came to dinner with me. Amongst other things at table, there was a roast neck of mutton, which was sent away untouched. As the servant was taking it out of the room, I observed, 'There goes a dinner fit for a king;' alluding to his late Majesty's known partiality for that particular dish.

"The next morning I went out of town, to dine and sleep, purposely to accommodate Mr. Sheridan with my bed; and got home again about four o'clock in the afternoon, when I was told by my servant that Mr. Sheridan was up-stairs still, fast asleep—that he had been sent for, several times, from Carlton House, but nothing could prevail upon him to get up.

"It appears that, in about an hour after I had quitted town, he called at the saloon, and told my servant-maid, that 'he knew she had a dinner fit for a king, in the house, a cold roast neck of mutton,' and asked her, if she had any wine. She told him there were, in a closet, five bottles of port, two of madeira, and one of brandy, the whole of which, I found that he, Richardson, and Charles Ward, after eating the neck of mutton for dinner, had consumed:—on hearing this, it was easy to account for his drowsiness in the morning. He was not able to raise his head from his pillow, nor did he get out of bed until seven o'clock, when he had some dinner."

Neither can we omit circumstances so interesting as the facts relating to the death of poor Stephen Storace.

"At Drury Lane Theatre, March 12, 1796, was the first representation

of the 'Iron Chest,' written by my friend George Colman. The music, composed by Storace, was, I believe, the cause of his premature and lamented death. On the first rehearsal, although labouring under a severe attack of gout and fever, after having been confined to his bed for many days, he insisted upon being wrapped up in blankets, and carried in a sedan-chair to the cold stage of the playhouse. The entreaties and prayers of his family were of no avail,—go he would; he went, and remained there to the end of the rehearsal. The agony I suffered, during the time, is beyond my power of description. He went home to his bed, whence he never rose again. The last twelve bars of music he ever wrote, were the subject of the song (and a beautiful subject it is), 'When the robber his victim had noted;' which I sang in the character of Captain Armstrong. I called upon him, the night of the day in which he had been at the rehearsal; he sent for me to his bed-side, and pressing my hand said,—'My dear Mic, I have tried to finish your song, but find myself unable to accomplish it; I must be ill indeed, when I can't write for you, who have given so much energy to my compositions. I leave you the subject of your song, and beg you will finish it yourself; no one can do it better; and my last request is, that you will let no one else meddle with it.' Saying these words, he turned on his side, and fell into a slumber; and never, never did I see him more!"

It argues good feeling on the one side and good qualities on the other, when we find a rival thus speaking of a successful competitor.

"Braham was Rauzzini's favourite scholar, and invariably made a point of attending; no pecuniary advantages derivable from any other source, ever induced him to relinquish the opportunity of serving his old master to the day of his death, a kindness which Rauzzini always spoke of in terms of the highest gratitude. Happy have I ever been to join in such praises, having always found Braham, from his first appearance at Drury Lane Theatre to the present moment, liberal and kind towards me, personally, and ever ready to give his support and approbation to merit wherever he found it. Aware, as he must be, of his own superior talent, he is above envy, and possesses professionally, and in every other sense of the words, a clear understanding, sound sense, and accurate judgment."

He thus characterizes Naldi:

"In the same season, the Italian Opera acquired a powerful acquisition in Naldi, the celebrated buffo singer, who made his *début* in a comic opera, entitled 'Le Due Nozze ed un sol Marito,' and was received with great and deserved applause—he was a fine comic actor. His performance in 'Il Fanatico per la Musica,' was unique; he was besides, an excellent musician, and a good performer on the violoncello. I always had a strong partiality for Naldi—he was a fine generous fellow. When he was engaged at the Opera House, Morelli, the *once* fine bass singer, was discharged, and from an inordinate passion which he had for insuring in the lottery, was steeped in poverty. Naldi, until the day of his death, furnished him with every necessary of life, and allowed him a weekly stipend of two guineas for his pocket, which was regularly transmitted to him every Saturday night.

"Naldi, previous to the Revolution, was a lawyer of considerable eminence at Bologna; he was an excellent scholar, and his manners were those

of an extremely well-bred man. Like many others of his ill-fated countrymen, he was obliged to quit his native city, and make a profession of that, which he had only studied as an accomplishment. Whilst performing at Venice, the beauteous eyes of Madame Vigano, a celebrated dancer, enslaved his heart. They went to Lisbon, both having an engagement at the Italian Opera-house there. He remained many seasons in London, a justly deserved favourite. His ill stars took him to Paris, where, one day, just before dinner, at his friend Garcia's house, in the year 1821, he was shewing the method of cooking by steam, with a portable apparatus for that purpose; unfortunately, in consequence of some derangement of the machinery, an explosion took place, by which he was instantaneously killed."

Of Madame Catalani he says—

"I could relate numberless traits of goodness; no woman was ever more charitable or kind-hearted; and as for the quality of her mind, I never knew a more perfect child of nature.

"At Bangor, she heard the Welch harp for the first time. The old blind harper of the house was in the kitchen; thither she went, and seemed delighted with the wild and plaintive music which he played. But when he struck up a Welch jig, she started up before all the servants in the kitchen, and danced as if she were wild. I thought she never would have ceased. At length, however, she finished; and, on quitting the kitchen, gave the harper two guineas."

It has been often asserted, and we have heard numberless stories in corroboration, that Kelly could neither harmonize correctly nor even put his melodies into their just notation. His concluding pages contradict these statements so plainly, that in justice we extract the list of his works. He writes—

"Between the years 1797 and 1821, I produced at different theatres, sixty-two pieces, by far the greatest number produced by any one English composer, Bishop excepted. Most of them, I have the satisfaction to say, have been received by the public with favour, and I have thought it might not be disagreeable to my friends to see a list of them, for which reason I have subjoined the titles, dates, the names of their authors, and the theatres where they were performed.

False Appearances ...	General Conway	Drury Lane ...	1789
Fashionable Friends ..		Ibid ..	1789
A Friend in Need	Prince Hoare ..	Ibid ..	9th Feb. 1797
Last of the Family	Cumberland ..	Ibid ..	8th May, 1797
Chimney Corner	Walsh Porter ..	Ibid ..	7th Oct. 1797
Castle Spectre	M. G. Lewis ..	Ibid ..	14th Dec. 1797
Blue Beard	G. Colman	Ibid ..	16th Jan. 1798
Outlaws	Franklin	Ibid ..	16th Oct. 1798
Captive of Spielberg ..	Prince Hoare ..	Ibid ..	Oct. 1798
Aurelia and Miranda ..	Boaden	Ibid ..	29th Dec. 1798
Feudal Times	G. Colman	Ibid ..	12th Jan. 1799
Pizarro	Sheridan	Ibid ..	24th May, 1799
Of Age To-morrow ..	Dibdin	Ibid ..	1st Feb. 1800
De Montford	Miss Baillie ...	Ibid ..	29th April, 1800
Indian	Fenwick	Ibid ..	6th Oct. 1800

Deaf and Dumb ...		Translated from the French by Holcroft, and adapted to the English stage by Mr. Kem- ble	Drury Lane ..	24th Feb. 1801
Adelmorn	M. G. Lewis ..	Ibid ..	4th May, 1801	
Gipsy Prince	T. Moore	Haymarket ..	24th July, 1801	
Urania	Hon. W. Spencer	Drury Lane ..	22d Jan. 1802	
Algonah	Cobb	Ibid ..	30th April, 1802	
House to be Sold	Cobb	Ibid ..	17th Nov. 1802	
Hero of the North ...	Dimond	Ibid ..	19th Feb. 1803	
Marriage Promise ...	Allingham	Ibid ..	26th April, 1803	
Love laughs at Lock- smiths	G. Colman	Haymarket ..	25th July, 1803	
Cinderella	Mr. James	Drury Lane ..	8th Jan. 1804	
Counterfeit	Franklin	Ibid ..	13th Mar. 1804	
Hunter of the Alps ...	Dimond	Haymarket ..	3d July, 1804	
Gay Deceivers	G. Colman	Ibid ..	22d Aug. 1804	
Blind Bargain	Reynolds	Covent Garden	24th Oct. 1804	
The Land we live in ..	Holt	Drury Lane ..	29th Dec. 1804	
Honey Moon	Tobin	Ibid ..	31st Jan. 1805	
Prior Claim	Pye and Arnold	Ibid ..	29th Oct. 1805	
Youth, Love, and Folly	Dimond	Ibid ..	23d May, 1805	
We fly by Night	G. Colman ...	Covent Garden	28th Jan. 1806	
Forty Thieves	Ward	Drury Lane ..	8th April, 1806	
Adrian and Orilla ...	Dimond	Covent Garden	15th Nov. 1806	
Young Hussar	Dimond	Drury Lane ..	12th Mar. 1807	
Town and Country ...	Morton	Covent Garden	10th Mar. 1807	
Wood Dæmon	M. G. Lewis ..	Drury Lane ..	1st April, 1807	
House of Morville	Lake	Ibid ..	23d April, 1807	
Adelgitha	M. G. Lewis ..	Ibid ..	30th April, 1807	
Time's a Tell Tale ...	H. Siddons	Ibid ..	27th Oct. 1807	
Jew of Mogadore	Cumberland ..	Ibid ..	3d May, 1808	
Africans	G. Colman	Haymarket ..	29th July, 1808	
Venoni	M. G. Lewis ..	Drury Lane ..	1st Dec. 1808	
Foundling of the Forest	Dimond	Haymarket ..	9th July, 1809	
Jubilee	Arnold	Lyceum	25th Oct. 1809	
Gustavus Vasa	Dimond	Covent Garden	26th Nov. 1810	
Ballet	Des Hayes	Opera House .	1810	
Peasant Boy	Dimond	Lyceum	31st Jan. 1811	
Royal Oak	Dimond	Haymarket ..	10th June, 1811	
One o'Clock	M. G. Lewis ..		1st Aug. 1811	
Absent Apothecary ..	Horace Smith ..	Drury Lane ..	10th Feb. 1813	
Russians	T. Sheridan ...	Ibid ..	13th May, 1813	
Polly, or the Sequel to } Beggars' Opera.. }		Ibid ..	16th June, 1813	
Illusion	Arnold	Ibid ..	25th Nov. 1813	
Pantomime	Dibdin	Ibid ..	26th Dec. 1813	
Remorse	Coleridge	Ibid ..	23d Jan. 1814	
Unknown Guest	Arnold	Ibid ..	20th Mar. 1815	
Fall of Taranto	Dimond	Covent Garden	1817	

Bride of Abydos	Dimond	Drury Lane ..	5th Feb. 1818
Abudah	Planché	Ibid ..	13th April, 1819
Lady and the Devil ..	Dimond	Ibid ..	3d May, 1820

With a numerous list of Italian, English, and French single Songs,
Duets, and Trios.

Thus it is he sums up the account of his life and adventures.

"I have been, with little intermission, stage-manager of the King's Theatre, in the Haymarket, nearly thirty years, at which establishment also, I have performed as principal tenor singer, both in the serious and comic operas. The regular emolument for my labours, (and be it known to all, that to manage an Italian Opera is a most laborious task) has been the use of the house, and the performance belonging to it, for my annual benefit; defraying myself, however, every other expense belonging to the performance of the night. Through all the changes of different proprietorships and lessees, this privilege has been invariably granted me, as a reward for long service.

"When I withdrew from Drury Lane Theatre, as a performer, I commuted a very large claim upon the property, for a small annuity.—This agreement has been sanctioned, and punctually fulfilled, by all the noblemen and gentlemen who have subsequently formed the various committees of management; and, since the termination of their authority, has been discharged with equal honour and scrupulousness of attention, by Mr. Elliston, the present lessee; from whom I have uniformly experienced the most friendly—nay, even brotherly kindness.

"There was also a privilege granted me, that upon my benefit at the Opera House, any performers attached to the Drury Lane establishment, and not employed there upon the same night, should be available assistants in whatever English drama I might select for representation. It is a proud gratification to me, to add, that in my brothers and sisters of the sock and buskin, I have always found the most cheerful alacrity upon this occasion.—Neither must I omit to observe, that upon many emergencies, the proprietors of the Theatre Royal Covent Garden, (although upon that establishment I have no claim whatever,) have, in the most liberal manner, spontaneously obliged me with any assistance within their power to furnish.

"The gout has, of late years, almost deprived me, of loco-motion. Both my parents were sufferers from the same disorder—in me, therefore, it is constitutional, and not my age's penance for my youth's excess; for in that season, I may say, with Old Adam, in 'As you Like it,'—'I never did apply hot and rebellious liquors to my blood.' 'Tis an ancient adage that the gout grants to its possessor a long lease of life—if it be so, I am sure the lease is held at a rack-rent. Upon the whole, however, although *non sum qualis eram*, I may yet say, that my general health is good, and my spirits never better—shall I then complain of my lot? Forbid it heaven! In spite of all the inflictions of my hereditary scourge, I bow my head submissively, and acknowledge, with an humble, yet cheerful thankfulness, that the hand of Providence hath touched me tenderly.

"One superior solace, under my worst visitations, I have indeed possessed, which yet remains untold. With some, perhaps, an avowal of it may draw upon me, an imputation of pride or vanity; but, if I know myself, gratitude is paramount with me to either of those passions; and all liberal spirits, I trust, will excuse the apparent boast. Let me therefore declare, without equivocation or disguise, that the chief and dearest comfort remain-

ing to me in this life, is the proud consciousness, that I am honoured by the patronage of my beloved Monarch. Even from my earliest arrival in these realms, where George the Fourth now reigns in peace and glory, it was my enviable fortune to be distinguished by the Royal Favour; and the humble individual, who, in 1787, was noticed by the Prince of Wales, is still remembered in 1825 by THE KING."

The long extracts we have made render comment almost unnecessary. They demonstrate with what natural and familiar ease the book it is written, and how perfectly is the transcript of the scenes through which its author has passed. Nearly all the actors are men eminently distinguished in some way or other, and long known to the world. The Emperors and Kings & Princesses of real and of mimic life, are the principal dramatis personæ, but not without a various admixture of characters, who though not so high are not less great. It is this even more perhaps than the incidents which renders the work so interesting. It has been remarked elsewhere and with justice, that scarcely any other art than music introduces its professors so commonly and so familiarly into good society. We trust then that so important an incentive will not be thrown away upon those who are either engaged in or preparing for professional life, since it shews how necessary it is to implant and conjoin good principles, good education, and polished manners with musical attainments. These must furnish the ballast which is to keep the frail bark steady in the giddy breeze of fortune.

From the book we may turn to its author. No man that ever we heard or read of enjoyed so continuous a course of pleasurable existence, which we conceive is to be attributed not only to success, but to a temperament singularly formed for the enjoyment of such happiness as fell to his lot. Considering the full and never ebbing tide which bore him along, Mr. Kelly in no part of his book seems disposed to exaggerate his powers or pretensions, and perhaps never was so much of real and general commendation as is implied in the career he describes, so modestly indicated. We have then to thank Mr. Kelly for much amusement, with as little alloy as in any book of the kind we ever read. It will recommend itself, and find a permanent place in the libraries of all those who desire to collect authentic biographical records of the varied existence of the race of man.

The Melographicon, an entirely new and highly amusing Musical Work, by which an interminable number of Melodies may be produced, and those Amateurs who have a taste for Poetry enabled to set their Verses to Music for the Voice and Piano Forte, without the necessity of a Scientific Knowledge of the Art. London. Clementi and Co. and T. Lindsay.

We have more than once, we believe, hazarded an assertion, that a machine could be made which, like the kaleidoscope with respect to objects of vision, should multiply musical combinations in a variety almost as endless and unpremeditated. But here is a work which produces not only airs but harmony, not only mere music, but music that can be adapted to regular strains of poetry, the measure being previously determined, and such is the principle, that no limits can be assigned to the connection of passages of similar construction. In a word, any person who may have a desire to set their own (or any body's) verses to music, whatever be the metre, are enabled to do so by this contrivance. But let the author speak for himself.

"To such as are wholly ignorant of musical theory and composition, but who nevertheless have a taste for poetry and music, the Melographicon, it is presumed, cannot fail to be acceptable; and although it may furnish occasional ideas even to those who possess scientific knowledge, (for many of the passages are selected from the works of the most classic authors,) yet it is by no means addressed to the musical profession, who are desired to consider the work rather as an amusement for the amateur than as an assistance to the professor."

Such being the humble but entertaining object of the work, criticism has no other jurisdiction than to discuss how the design has been executed.

The introductory portion is a description of the several species of feet and of their combination in the various Metres, Iambics, Anapæstic, and Trochaic. These descriptions have reference to the general arrangement of the musical powers which are presented for union, and thus the amateur is instructed not only how to adapt his versification to his subject, but the music to any combination of feet. The subdivision is by letters—e. g. Iambics. Letter A contains twelve different bars, and each subsequent letter of the alphabet to V has allotted to it the same number. Thus

there are two hundred and forty different bars to the first species of Iambic, and two hundred and sixteen to the second. The mode of connection is to select any one of the bars from A and the next from B, and so on throughout the whole succession. One hundred and ninety-two bars are given to the Anapæstic, and two hundred and sixteen to the Trochaic Metres. These present an infinite variety.

The phrases are necessarily short, almost all syllabic, and they are taken from the works of modern composers of celebrity.

As admirers and promoters of true science, we can recommend no royal roads to composition, no empirical substitutions for real knowledge. But to whomsoever may be desirous to try their fancy in the selection and adaptation of set musical phrases to their own words, this work presents an ingenious, an easy, and an entertaining process. Nor can any one predicate what sort of a succession may possibly arise out of the inexhaustible number of chances herein contained. We have subjoined two specimens of the Iambic and Trochaic metres, from which the reader will discover of what pleasing effects the plan is capable.



A Divertimento for the Piano Forte, on "Giovinetto Cavalier;"
by Pio Cianchettini. London. Preston.

The Minstrel's Harp, arranged as a Divertimento for the Piano Forte, with Flute Accompaniment (ad lib); by T. A. Rawlings. London. Clementi and Co.

Dulce Domum, arranged as a Divertimento for the Piano Forte;
by T. A. Rawlings. London. Clementi and Co.

Fantasia for the Piano Forte, on "Oh Nanny wilt thou gang with me;" by W. H. Steil. London. Chappell and Co.

A Polonaise for the Piano Forte; by Camille Pleyel. London. Chappell and Co.

The celebrated romance and terzetto from *Il Crociato*, has now run the usual course prescribed to all favourite airs, and has been arranged for the piano forte by several different hands, yet it still appears to retain its attraction, although we must confess as a melody we think it possesses but little beauty, especially as an

MELOGRAPHIC SPECIMEN.

IAMBIC METRE
OF EIGHTS AND SIXES.

Andante.

VOCE.

The Kiss, dear maid, thy lip has left, Shall

PIANO.
FORTE.

ne- - ver part from mine.... Till hap-pier hours re-

- store the gift, Un- - tainted back to thine.

By day, or night, in weal or woe, That heart no longer

The first system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand.

free..... Must bear the love it can-not share, And

The second system of the musical score. The vocal line continues with a dotted half note followed by several eighth notes. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

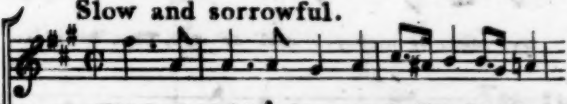
si-lent ache for thee.

The third and final system of the musical score. The vocal line concludes with a half note and a final cadence. The piano accompaniment features a more active right hand with sixteenth-note runs, leading to a final chord in the left hand.


MELOGRAPHIC SPECIMEN.

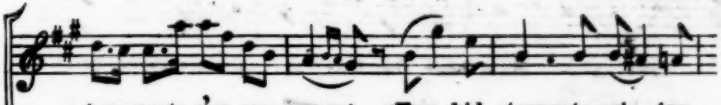
TROCHAIC METRE
OF EIGHT AND SEVEN.

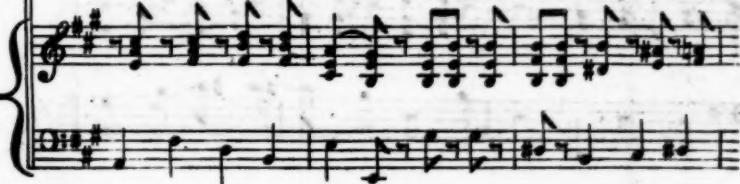
Slow and sorrowful.

VOCE. 

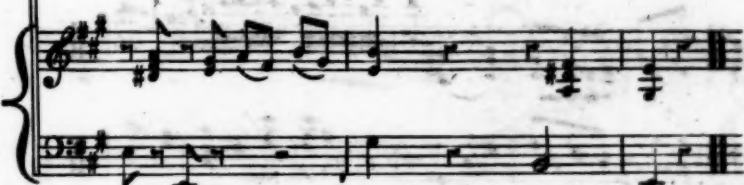
Thickest night o'erhangs my dwelling, Howling

PIANO
FORTE. 


tem-pests o'er me rave; Tur-bid torrents win-try




swelling, Still sur-round.... my lone-ly Cave.



f *p*

Ru- in's wheel has driven o'er me, Not a hope that dares at-

- tend; All the wide world is be- fore me, But a

World without a friend.

Engraved by M. Trenklee.

instrumental piece. Mr. Cianchettini has presented it to us under a more novel and preferable form to any it has hitherto assumed; he has preserved its simplicity of character, while he has added sufficient embellishment to fit it for the purpose of a piano forte lesson. It has become under his hand light, easy, and attractive.

Mr. Rawlings has given us two very agreeable lessons. The rank which this composer takes is so useful, and is supported by him with so much ability, that each piece of music which he publishes assures its successor a welcome reception. The divertimento on "*Dulce Domum*" is the best of the two before us, but they both possess their separate share of attractiveness.

Mr. Steil's fantasia is of a high order, not as to execution or difficulty, but as to taste and originality, especially the introduction and two following pages. It is a lesson capable of great effect, and worthy of particular notice.

Nos. 1 and 2, of Petites Bagatelles for the Piano Forte; by T. Latour. Chappell and Co.

Books 1 and 2, of Cottage Divertimentos for the Piano Forte; by P. A. Corri. Chappell and Co.

Three Sets of Pandean Airs for the Piano Forte and Harp; by F. Hummel. Chappell and Co.

Les Delices, Nos. 1, 2, and 3; by F. L. Hummel. Chappell & Co.

The Warbler, consisting of a Series of Lively Rondos for the Piano Forte; by J. Parry. Gow and Son.

This list is composed of lessons adapted to beginners, and perhaps there is not one in the number which is not well calculated to lighten the toil of the youthful student by its attractions. Mr. Latour's bagatelles are formed upon "*Fra Silenzio e fra l'orror*," from *Il Crociato*, and a pretty French air. They possess both the means of amusing and instructing, and display his usual ability.

Mr. Corri's divertimentos (six in number) are easier, but scarcely less clever, and containing perhaps even more to enliven and please the ear.

Mr. Hummel's Pandean airs are a very good selection, arranged effectively, and likely to please for brilliancy and facility, with reference to either instrument. His "Delices," which we suppose are either for the piano forte or harp, consist of easy rondos on favourite subjects, and bear the same character.

Though last not least, Mr. Parry's *Warbler* claims great praise for the ingenious idea which forms its basis. The six rondos which compose the set are each formed on the note of some particular bird, which is taken as the introduction and subject; these are calculated to rivet the fancy and engage the attention of a child, which would alone be a strong recommendation, but the rondos are likewise all sprightly, characteristic, and attractive.

Fantasia for the Piano Forte, on "God save the King;" by Thos. Valentine. Welsh and Hawes.

Faithless Emma, with Variations for the Piano Forte; by Thos. Valentine.

"Jock o' Hazledean," with Variations for the Piano Forte; by Thos. Valentine.

Second Series of Caledonian Airs, No. 17, "There's nae Luck about the House;" by J. F. Burrowes.

Divertimento from La Donna del Lago; by G. Kiallmark.

Petite Divertisement, on an Air de Ballet; by G. Kiallmark.

Hungarian Divertimento, with an Accompaniment for the Flute; by F. J. Klose.

All published by Chappell and Co.

Although the range to which Mr. Valentine limits his exertions as a composer gives room for but few of the higher animations of genius, particularly as respect passages of execution, although he is evidently governed by a desire not to go beyond a certain degree of difficulty, there is nevertheless sound conception and solid purpose in all that he writes. His fantasia contains more execution perhaps than he usually admits, and is marked by the same characteristics for which we have before commended his style.

The introduction is very original—the construction of variation 3 is clever, as is also that of No. 6 & 7, which are spirited throughout, and marked by an extremely effective *Rallentando*. It appears however that Mr. V.'s great forte lies in the art of embellishing trifles. His *Faithless Emma* is really conspicuous for elegance, although so simple as to be suited only to beginners. *Jock o' Hazledean* is of the same kind, but scarcely so good.

Mr. Burrowes continues his Caledonian airs with unaltered success. The present number is neither very difficult nor novel, but it is graceful and agreeable.

Mr. Kiallmark's lessons are of a kind to admit of but little remark. The plan of selecting beautiful airs for the groundwork of lessons for beginners is judicious; his choice is good, and he treats his subject agreeably.

Mr. Klose's theme is spirited, and the character well preserved throughout.

Twelve Original Venetian Canzonets, arranged with an Accompaniment for the Spanish Guitar; by J. A. Nüske. London. Boosey and Co.

Collection of Select German National Melodies, arranged with an Accompaniment of Piano Forte or Guitar; by Mollwo and Derwort. London. Ewer and Co.

The Venetian airs, chiefly Barcaroles, or those short and sweet melodies which are sung by the Gondoliers of Venice, have long been known for their general character of melodious simplicity and beauty—while if we may believe Michael Kelly no language glides off the tongue like the Venetian dialect from the lips of a pretty woman. Here then are reasons plenty as blackberries for the introduction of Venetian canzonets. But to make assurance doubly sure, and to sanction opinion by the highest authority of facts, one of the two songs which Signor Velluti selected to sing on his arrival in England, at Devonshire House, was a Barcarole (*La notte xe bella.*) We have said enough to sustain the charac-

ter of these truly national and peculiar compositions, if need there be for any additional reasons for relishing their beauties beyond their intrinsic excellence. But to come to the particular merits of the six airs (all yet published) that lie before us. They are short, sweet, and tasteful strains, bright and vivid, and as transient as the electric gleamings that play in the summer twilight—to which time they may be held appropriate, if a guitar and a listener be at hand, or—they may enliven a winter's night at a piano forte—*probatum est*.

The German airs amount to nineteen, all nearly of the same degree, though differing in character. Their value as music stands above mediocrity, as may be conceived, where the names of such composers as Mozart, Himmel, Spohr, Weigl, &c. are to be found. Many of them however are adaptations of opera songs to English words—German, French, or Italian being also attached. We prefer Numbers 2, 4, 5, (especially) 7 and 8, 14 and 16; and regret exceedingly that such words are put to No. 15 (which is a very effective trio) as would forbid their being sung. The words of No. 18 are intended to be playful, but are very silly. The melodies are published singly, and the best may therefore be chosen. We should recommend a second edition of those to which we have objected with better poetry, for it is equally desirable to preserve the collection entire and to have it unexceptionable, for the reasons which will be found in our review of the French melodies.



A Selection of French Melodies, with Symphonies and Accompaniments, by W. Eavestaff; the Words by W. H. Bellamy, Esq.
London. Eavestaff.

The success of Mr. Moore's exquisite adaptations of English verses to the choice airs of various nations, has turned the thoughts of other poets and other adapters to similar services, and it has been a matter of some surprise to us, that so few of the many who have emulated and imitated the modern Anacreon should

have approached his vein. Not that we would be thought to infer that the task is light, or that it belongs even to minds of great sensibility and power to effect what he has accomplished with so much apparent ease. We are quite aware of how much must be thought, felt, and suffered, before the tone of the mind is sweetened and softened and saddened down to the musing melancholy of his strains. But still there are certain clues to his superiority which might have been followed out we should have imagined with better fortune than has attended most of the rhymesters who have endeavoured to tread in his steps. Many of Mr. Moore's best songs, if not absolutely free translations, yet have their foundation in the original words. For instance, "*When through the piazetta night breathes her cool air,*" which in some of its best lines is almost a version (very beautifully turned indeed) from *La notte xe bella*, the canzonetta in the Venetian dialect, which Signor Velluti has lately sung so beautifully at the private concerts of the Nobility.

The first lines run thus :—

La notte xe bella,
Fa' presto Ninetta,
Andemo in barcheta
I freschi a chiapar.
Che gusto contarsela,
Soleti in laguna
E al chiaro di luna
Sentirse a vogar.

Mr. Moore's second verse is as follows :—

In garb then resembling
Some gay gondolier,
I'll whisper thee trembling
The bark love is near;
Now now while there hover
These clouds o'er the moon,
'Twill waft thee safe over
Yon silent Lagoon.

If Mr. Moore has added some delicious thoughts to the original, yet the foundation is there, and is even discoverable in the syllables that rhyme—"laguna and luna"—moon and Lagoon. There is much more of this kind of intellectual assimilation in the

writings of the most original poets than the world imagines. Yet we do not make the remark as detracting at all from the merit of the individuals, for this is the alchemy of genius, which converts all substances to gold.

With the exception of the Spanish melodies by Messrs. Planché and Sola, we know of none of the publications of the sort that have lived or deserved to live an hour. In the melodies before us however there is much that is beautiful, much that touches the heart and delights the fancy. Better, far better taste is observable both in the selection of the melodies and in the adaptation of the words, which however do not rise above the level of lyric poetry in general, than we have found in the other imitations of Moore. These are fully and fairly entitled to a place on the shelves of the amateur, by the side of the elegant productions which they follow so closely.

Five Numbers only have yet appeared, in each of which are three songs, and one of them harmonized for two or more voices, for three shillings—printed after the same manner, though scarcely so well as the National Airs.

Neither the first Number, nor the second nor third are the best, though they perhaps may afford a fair standard of the whole work. In the first is a curious specimen of how much may be made of three notes, which is all that are contained in the melody. No. 2 (*C'est toujours toi*) is very elegant. In No. 3 the old and lively tune of Malbrook is converted into a beautiful love song. This is one of the most agreeable as well as one of the most unexpected transmutations. No. 4 by far transcends the rest. "*Good night*" is exquisite. The second, though limited in compass, is rather elegant; and the third very sweet. Two of the airs of No. 5 are lively, the middle one beautiful.

One of the excellencies of such selections is, that they not only preserve but afford materials for ascertaining the properties which render national music peculiar. It is well known that we have our hypothesis upon this subject, and we consider this work as likely to afford to philosophical musicians, who are enquirers into these traits of nature and art combined, easy means of research as well as pleasure.

Original Instructions for the Violin, illustrated by Precepts and Examples, composed expressly for this Work, by T. Howell.
Bristol. Howell.

Towards the close of our last volume* we reviewed the instruction book for the violin prepared by Messrs. Rode, Baillot, and Kreutzer, for the pupils of the French Conservatory, and we took occasion to bring under the notice of our readers the publications of Mr. Loder and Mr. Jousse in this country. Here we have a new method from Mr. Howell, whose object appears to be, to begin his structure from the very foundation, and to proceed upon his own plan step by step, in the closest manner, as far as the elementary principles are concerned. This book leaves far less for oral instruction than any other similar treatise that we are acquainted with. Its comprehensiveness, its systematic arrangement, and its cheapness (10s.6d.) are all strong recommendations.

The Enigma—Variations and Fantasia on a favourite Irish Air for the Piano Forte, in the style of five eminent Artists, composed and dedicated to the Originals, by Cipriani Potter. London. Boosey and Co.

At page 376 of our fifth volume will be found an article which not only contains our own opinions of the early works of this accomplished musician, but commendations from foreign critics of established repute. We recur to this notice, because, as we think very highly of the talents of Mr. Potter, and as he writes with so much care that his publications are not issuing daily from the shops, we are anxious that his character and claims as a composer should be understood by those who may not perhaps have met with many of his productions.

* Vol. 6, page 527.

The present composition is an imitation of the style of five of the favourite writers of the present day for the piano forte.

The introduction is clearly designed to convey that of Mr. Moscheles, from the passages from bar 9. The octaves for the left hand in the last line proceeded originally from Mr. M. but are now very generally adopted. The style of this introduction in the opening is like Mr. M.'s earlier productions, whilst the latter part is in his present manner.

Ries is stamped on the face of variation 1. This imitation is excellent. All the passages and the manner of the whole is that of Mr. R. although, as all imitations must be, it is rather too highly coloured. The notes of different value, the sudden crash at the beginning of the second part, the wrist passages and arpeggie, are the marks by which the master is discoverable.

Variation 2 we should take for Mr. Kalkbrenner, as regards the concluding part, but in the first there are some passages which seem to be too meagre to present his brilliant imagination, except it be in his studios; yet there is a certain regularity in the passages, the imitations between the parts, and the cadenza and conclusion are very good. There is perhaps scarcely enough work for the left hand.

Variation 3 is one of the best imitations of the whole—it is evidently Mr. Cramer. The left hand is here very characteristic—the acciatura and the great delicacy of touch and smoothness of style all belong to this composer.

Variation 4 puzzles us a little. There is no Italian popular composer for the instrument, and we should have supposed Mr. Potter would not have extended his imitations to any other artists, yet "*All' Italiana*" is its title, and no one but Rossini is presented to our idea. The style is certainly his—the embellishments and the *forte* indicate this, but Rossini composing for the piano forte on an *Irish* air looks a little like a musical bull.

Variation 5, from its title, "*All' Originale*," we had thought to be Beethoven, but a closer perusal proved our error. The little peculiarity of quick notes in repetition pointed out at once Mr. Moscheles; the introduction of these, however characteristic they may be, cannot be said to be quite well managed; they appear to be brought in merely because they may be introduced, whilst in Mr. M.'s style they form a prominent feature, adding to the

beauty of a piece, whilst at the same time they appear to spring naturally from the previous combinations. The passage marked *Con forza* is very good, as also are the sections of passages at different parts of the instrument. The title likewise of this variation shews Mr. Potter's tact: in a certain way (especially as regards execution), no one is more original than Mr. Moscheles—indeed he may be said to have added considerably by his astonishing powers to executive performance, and his combinations are almost always novel.

The fantasia follows, which, from the opposite styles of the composers imitated, is rather a medley; this however is to be looked for, as the greater the contrast, the more nearly has Mr. P. caught the varied ideas. Ries stands first, but the imitation, though evident, is scarcely so good as that in variation 1. An excellent sketch of Cramer follows, and is marked by his favourite traits of the shake in the treble, whilst the left hand takes the air, intermediate rests, and arpeggie. In the *Allegretto Scherzando* we again recognize Rossini by his favourite triplets and brilliant contrasts. In the *Allegro con fuoco* we discover Kalkbrenner by the imitation and fugues, a very favourite trait of his style.

The *Andante con moto* is also one of his favourite movements, but the passages are somewhat too straggling for him. Kalkbrenner seldom introduces such but in concertos, and pieces for executive display. The *Allegro molto* is a very good imitation of Moscheles, but the *Presto*, though in his style, can scarcely be taken as a faithful copy.

Our description will, we hope, set piano forte players to compare, for in the study of styles, even more than in the pleasure which unexpected resemblances convey, lies the value of such productions. In truth, regarded as directions to discover the peculiarities of manner, they are more useful as well as more agreeable than compositions that may be more strictly termed original; and as they imply a patient investigation of the materials wrought upon by eminent men as well as of the way in which they work, as they imply diligent study, acute apprehension, and facility in the adaptation of the ideas thus gleaned, such compositions are honourable to their authors. We think Mr. Potter has been very successful, and we commend his Enigma to all those who connect an intellectual with the practical pursuit of the art.

Ricordanza, Fantasia for the Piano Forte, on the Airs in the Opera of Maçon, by Frederick Kalkbrenner. Op. 76. London. Chappell and Co.

Grand March for the Piano Forte and Harp, or two Piano Fortes, by Frederick Kalkbrenner. London. Chappell and Co.

Bavarian Air, composed by Spontini; arranged with an Introduction and Variations for the Piano Forte, by C. Czerney. London. Cramer, Addison, and Beale.

Mozart's "GiovINETTE che fate," arranged as a Rondino for the Piano Forte, by J. P. Pixis. London. Cocks and Co.

Ricordanza del Crociato in Egitto, and Melange for the Piano Forte, by J. P. Pixis. London. Boosey and Co.

A Second Divertimento for the Piano Forte, by Mayseder. London. Boosey and Co.

Introduction and Rondo on Di Piacer, for the Piano Forte, by Camille Pleyel.

Zitti, Ziti, arrangé en Rondeau pour le Piano Forte, by Camille Pleyel.

Melange on Popular Airs, from Auber's Opera of the Maçon, for the Piano Forte, by Camille Pleyel. London. Cocks and Co.

The more free the range given to Mr. Kalkbrenner's imagination, the better he succeeds in general, but in the present fantasia, although his style is neither cramped nor meagre, he has not allowed extravagance or novelty to tempt him beyond the limits of beautiful expression and fine contrast. He has displayed great taste in the choice of his subjects, and hardly less in their treatment. The first, which is preceded by a few bars of effective introduction in G minor, we subjoin—





We think this a beautiful legato air, and it is greatly heightened in effect by its characteristic arrangement; it is kept before us for a short time in alternate responses between the treble and base, and is succeeded by an andante of great delicacy and simplicity, on which an agitato movement of striking originality is formed. The most peculiar of its passages is one where the air is given to the left hand, whilst the right accompanies it with great delicacy in another, principally consisting of semiquavers in repetition. This is afterwards transferred to the base, while the treble takes the air. It then is carried through some effective modulation, and finally terminates by a beautifully expressive morendo, in the key of G. A light and playful allegretto follows, marked by some passages of boldness and strength for the left hand. This fantasia is calculated to add to the fame of its author, not as an executive composer, but as one of taste, originality, and feeling.

Mr. K.'s March is in his bold and animated style; easy, but very effective.

Mr. Czerney's Lesson is in rather a lighter style than his ordinary productions, but it is not unmarked by the freedom and

brilliancy for which he is eminent. The subject is a bold and vigorous allegro; the variations are however mostly of a light character. No. 5 has more the true character of the air, it contains some original passages, and the finale is very spirited. The lesson can by no means rank with Mr. C.'s higher productions, but it is rather difficult, requires delicate execution, and must please his admirers as a bagatelle.

The distinguishing mark of Mr. Pixis's music, is that of entering fully into his subject, and in the present Rondino he has succeeded in this point very happily. It is a playful, original, and superior lesson of its kind, although it contains none of the striking points which usually set off the music of this composer.

Mr. Pleyel has hardly made enough of the beautiful subject he has selected. His Rondo is however far from being devoid of merit. The Introduction is spirited, and the idea on which it is formed, striking. The allegro has a good deal of sameness, and has little more than easy and effective execution to recommend it.

The Ricordanza, which is in the same style as the Melanges from Der Freyschütz, published by Mr. P. some time ago, is a lesson superior in its way. The Introduction is formed upon that to the opera of Il Crociato, in a very ingenious manner; the slow movement is upon one of the most beautiful and least hacknied airs of the piece, and the concluding march adds great spirit to the lesson. It is not very difficult.

We must think Mr. Mayseder's style hardly adapted to the piano forte; it appears to want fullness and richness. His Divertimento would seem equally well adapted to any other instrument. It displays but few of the characteristics belonging to piano forte music, though it possesses some good points. The theme is very pretty, and the whole is marked by originality; but it is scarcely so good as Mr. M.'s former productions.

Mr. Pleyel's Lessons are easy, brilliant, and attractive. In the first there is perhaps too frequent a recurrence to the subject, which creates a sameness; but the Introduction is very good: the second presents more variety, by means of a striking flute part. The Melange contains pretty and new airs, and is perhaps for this reason the best of the three.

Sacred Melodies, from Haydn, Mozart, and Beethoven, adapted to the best English Poets, and appropriated to the use of the British Church; by W. Gardiner. Vol. 3d.

Mr. Gardiner is an amateur of considerable industry and acquirements, and entertaining much admiration for the great modern composers of Germany, he has laboured to introduce many of their works into the service of the Church of England. We are not able to say what degree of success has attended this undertaking: judging by our own experience, we should pronounce it very small; for we have not met with a single instance of the adoption of Mr. G.'s publications.

Viewing his former volumes, with the indulgence which is due to one who has not undergone the severe discipline of a professional education, we spoke more favourably of them than we should otherwise have been inclined to speak, and we waived many objections which might have been made, both to the principle and the execution of the work. Perhaps we were rendered a little indifferent by the consideration that Mr. G. was chiefly engaged in sporting over his neighbours' manors. But now, as he is come into our home preserve, we shall look a little more closely into his qualifications, carefully examine the contents of his bag, and see by whose authority he presumes to "kill and destroy." Some of our readers may recollect that the two first volumes of the "Sacred Melodies" were principally gleaned from the compositions—instrumental as well as vocal—of Haydn, Mozart, and Beethoven. In this, according to our editor, the singular merit of the work consists; for, like our friend Mr. Whitaker, of "seraphic" memory, he has discovered that reform in English psalmody is wanting, and rather than resort to those vast collections which have been introduced by singing men and conventicle clerks, for materials, he has had recourse to the highest fountains of musical taste in the German school." Very well—Yet Mr. G. after this side hit at our old tunes, helps himself to many of them in his first volume, and thus again brings to our mind the exquisite compiler just mentioned.

We hope that the "highest fountains" of the "German school"

are not dried up ; but strange to say, the volume now before us, consists, for the most part, of the works of our own church composers ; beginning with Purcell, and ending with Boyce and Kent. In truth Mr. G. should have put himself to the expence of a new title page ; for the great names which figure in this will mislead some persons, who may fancy themselves about to come into possession of certain beautiful exotics, while they are, in fact, only procuring plants of English growth : vigorous indeed, and with a promise about them of blooming for ages—but *English*, after all.

“ In the former volumes of this work, the author has exhibited the most beautiful melodies of modern art, in connexion with the best English poets, with the view of forming a more elevated system of psalmody.” “ Another class of composition still remained to complete the author’s design, namely, the anthem or motetto.” This species of “ sacred music, inferior to none in pathos and devotional feeling, is peculiar to this country, and it is with pride that we record the names of Purcell, Croft, Green and Boyce—the most distinguished writers in this department of musical science.” “ The anthem is too often marked by the same prolixity which characterized the sermons and disquisitions of the times in which it took its rise ; but as that which was deemed an excellence, in the scarcity of musical productions, will now be considered as a defect, the author has used his best judgment in abridging many of the pieces in the present work.”

“ Some passages, having nothing to recommend them but their quaintness, have been removed, and other movements have been supplied, which it is presumed will accord better with the improved taste of the age. Many of these compositions have hitherto remained unknown except to the learned, chiefly from the obsolete character in which they are written, and partly from the want of an arranged accompaniment for the organ, and [or] piano forte. Another considerable impediment to their general use has arisen from the great number of parts in which they are written, and often for voices which are now but little cultivated. To render them more easy of performance, the author has compressed those of five or six voices into the compass of four ; and many beautiful duettos and trios, intended originally for altos, he has accommodated to the soprani. In some instances, he has ventured

to change the course of the harmony. These alterations are confined chiefly to the works of Purcell. In the "Te Deum," numberless errors have been faithfully copied into every succeeding edition, down to the present time. Some of them are doubtless to be attributed to mistakes of the press, but the same explanation cannot be given of the coarse transitions that occur in 'O give thanks,' as this anthem was edited by the scientific and careful Dr. Boyce; its defects must therefore be attributed to an idea of modulation less accurate than that which we now possess."

"The author then flatters himself that he has performed an acceptable service to the lovers of sacred music, in rendering easy and accessible these native and delightful compositions, which, scattered in many volumes, were not to be procured without great expence and difficulty; and that the alterations and omissions have been made with the spirit in which the admirer of nature removes from an enchanting flower, the extraneous foliage that obscures its beauty."

We shall soon discover what Mr. G. means by this touch of fine writing, at the conclusion of his preface, which we have copied almost entirely; because we like an author to speak for himself, when he can speak, and to give us his own explanation of his work, and of the considerations which have induced him to undertake it. In this preface, however, there are so many mistakes and bold assumptions, that, for the sake of those who honour our Review with their attention, we cannot let it pass without notice. We must not call amateurs to too strict an account; we shall therefore content ourselves with gently assuring Mr. Gardiner that the "motetto" is by no means "peculiar to this country." If he had been as conversant with the musical history of Italy, as we presume he is with that of Germany, he would have known a crowd of writers, who have composed motets for the chamber as well as the church. And what are the hymns, inserted in the Roman ritual, but so many anthems?—according to our use of the term.

But Mr. G. has discovered, that the English anthem is too often "marked by prolixity," and therefore he has abridged many pieces in his present work. How he has done this we shall see hereafter. He likewise informs us, that many of the compositions selected by him have remained unknown, except by the learned,

in consequence of the "obsolete character in which they are written:" this we profess not to understand. In Boyce's glorious Collection of Cathedral Music, the F and C clefs are employed for the voice parts, and the G clef occasionally for the organ: in this, there is nothing "obsolete," for every one of these clefs is commonly used at the present day, by all the musical nations in Europe, England excepted.

Mr. Gardiner probably means, that in the form in which Boyce has printed them, these compositions would not be easily understood by amateurs in general, and we think he is right: we also approve of his arranging the vocal parts in two staves, for the benefit of the million who cannot be supposed to read from four. But, if he has removed one difficulty, he has created another, and a greater, by the awkward arrangement of his score; for, in it, the treble is put below the other parts, the alto is written in the G clef, and the tenor is transposed into the alto. This mutation of clefs and inversion of the highest voice, occasion infinite trouble to the reader: the transposition of the tenor is particularly annoying, and as Mr. G. has not favoured us with his reasons for it, we will confess our inability to guess at them.

In these manufacturing times, a gentleman who engages in the trade of book making, must, to be sure, do something to give him a right of property in his wares; but then he should take good care—especially if he pretend to be an improver—that he really make them more convenient—or elegant—or bestow a higher polish upon them. He should do this, we say, else there are certain ill-natured people in the world who will think that he might have followed a more useful employment.

Some of the compositions contained in this volume having been written for five and six voices, Mr. G. to give them a wider circulation, has compressed them into four: this portion of his labour, the editor has often done very cleverly. At the same time, his re-arrangements frequently weaken the effect of the original compositions, by separating the voices too much. While we are on this part of our subject, we must say, that we do not understand Mr. G. when he talks of voices "now but little cultivated." No voice, that we are aware of, is gone out of fashion; and people who have voices, and love music, are as apt now to cultivate them, without regard to their register, as they were in the days of Pur-

cell and Croft. It is certainly more easy to find treble voices, in private life, than any others—because singing among us is more practised by the female sex than by the male—and this, we suppose, is what Mr. G. means. But he should speak plainly, and not use expressions which are likely to confuse those for whom his work is intended.

The passage in which the editor tells us, that “in some instances he has ventured to change the course the course of the harmony,” and that his “alterations are confined chiefly to the works of Purcell,” produced an extraordinary effect on our minds—and we involuntarily grasped our pen. More of this anon—when we come to discourse of our editor’s “abridgements,” transpositions, and improvements of “*O give thanks*,” one of Purcell’s finest, and most admired compositions.

These observations on Mr. Gardiner’s preface will save us some trouble in the remaining part of our article ; and by this time it must be tolerably plain, that we are not greatly pleased with his work, nor much disposed to think “that he has performed an acceptable service to the lovers of sacred music.” This might have been allowed, if Mr. G. had contented himself with giving us the compositions, contained in his third volume, in their original form, with the addition of an organ part for the convenience of those who cannot read from score or from figures : nor should we object to the occasional omission of a long solo, which perhaps was only written to display the voice of some particular singer. But he is too much inclined to be meddling, and improving—according to his notions of improvement. He reminds us of the conduct of the French who, having the upper hand in Europe some years ago, took the liberty of *borrowing* the Raffaels, Titians, and Coreggios, of their neighbours, and of retouching them : in order, we presume, to heighten the effect of the original designs. But, as there is no pleasing every body, there were not wanting persons to say, that they should prefer the pictures, with the surface which the great artists, by whom they were painted had left upon them ; and we are tasteless enough to declare, that we prefer the compositions of Purcell, Croft, Green, and Boyce, without any of our editor’s emendations. Mr. G. has sometimes an unhappy tendency to mix up his own writings, with those which he selects to form his volumes. Were his selections always

made from such composers as Broderip and Goldwin, or even Kent, he might safely indulge his inclinations, and "strut" or "fret his hour" among them. But when he places himself in juxta position with an author like Purcell, the effect is lamentably ridiculous, and he must be told, that it would be better for him to reserve his compositions for admirers than publish them where they must inevitably provoke comparisons so much to his disadvantage.

He has been particularly unfortunate in the first choice which he has made to display his skill; for no anthem has been more admired than Purcell's "*O give thanks unto the Lord.*" Every movement in it carries the impress of the genius of that extraordinary man, and the whole presents one of the noblest ecclesiastical compositions which any school can produce.

Yet it seems, that we have all been mistaken, with regard to this fine anthem. There are "coarse transitions" in it, which the "scientific and careful Dr. Boyce" was insensible enough to overlook, and "defects" which can only be attributed to "an idea of modulation less accurate than that which we now possess."

How fortunate it is for the fame of our great composer—how lucky for the lovers of sacred music at the present day—that Mr. Gardiner, of Leicester, should arise to set all these matters right!

Let us proceed to take a cursory view of his labours. In the first part "*O give thanks unto the Lord for he is gracious*" Mr. G. has only altered the value of the measure note, from a minim to a crotchet; and, as this alteration does not affect the composition, we have no disposition to quarrel, with it. But, when he arrives at the words, "*and his mercy endureth for ever,*" the worthy editor discovers a passage which contains what he calls a "coarse transition" or "an inaccurate modulation" (we do not quite understand the sense in which he uses these terms), but which we will not allow to be either.

Purcell's desire to carry expression to its utmost extent often led him to employ very singular combinations; combinations which we cannot easily reconcile to the theories of the present time, nor with the feelings which may be said to be generated by them. But, in the passage now under consideration, there is no difficulty; for the composer has united the dominant and tonic harmo-

nies of the scale (C minor)—the former in the way of suspension—or, to give another solution, as the parts which move, move by degrees, and preserve the subject of the fugue, we might consider the whole as a pedal point on the dominant; the parts, *notwithstanding the singular discords of transition which they frequently form among themselves*, ultimately uniting in the harmony of the dominant at the * * * (see the following).



Upon either of the foregoing suppositions, the scale remains that of C; but Mr. Gardiner not liking the combinations, and thinking he could improve them, awkwardly introduces the scale of E_b, and thus departs entirely from the design of his author.





In Boyce's collection, we find, at the end of this movement, an organ symphony of five bars, wherein the subject is continued to be worked. For these five bars, Mr. G. has given us *two* of his own: we could have spared them.

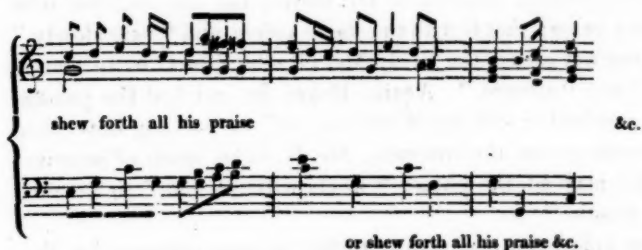
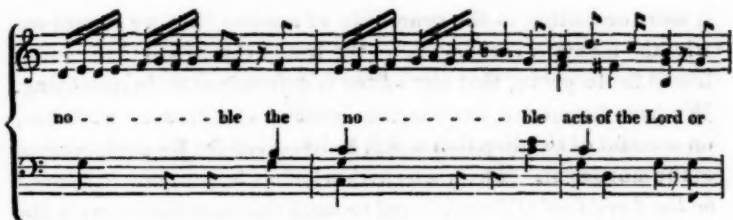
The verse and chorus which we have been considering, are followed, in the original anthem, by a duett, to the words, "*Who can express the noble acts of the Lord, or shew forth all his praise.*" This duett is admirable for the spirit and elevation which characterize it; but our editor has thought he could improve upon Purcell, and therefore he has had the goodness to reset the words, and favour the world with them, in the form of a base solo. We shall give our readers an extract from this choice morceau, which is, really, an amusing specimen of self-complacent ignorance.

BASSO.

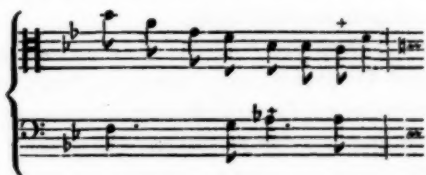
W. Gardiner.

Who Who can express the no - - - ble acts of the

Lord or shew forth all the praise who who can express the



We have only perceived one alteration, by Mr. G. in the fine movement—"Remember me O Lord, according to the favour which thou bearest unto thy people"—this is in the seventh bar, where he has put a flat to A, which Purcell had left natural.



So inharmonious a combination as this is, cannot be defended: it is clear, however, that the composer in introducing his second subject in the tenor, used A natural, to avoid the tritone, which in his day, was considered almost as an abomination. Perhaps the best way to reconcile this passage to modern ears, would be, to take A \flat , with Mr. G. and make the last note in the bar C. So trifling an alteration in the subject, when occasion requires it has been allowed, at all times, by the best writers on Fugue; and in the present case, it would get rid of the harsh relation on one hand, and the tritone on the other.

We have before said, that we make no objection to any variation in the form of re-printing an old composition if it tends to render

it more accessible to the generality of readers, but we cannot see why the measure is changed, in the last chorus, from C to $\frac{4}{4}$ —unless it be to prove, that our editor is determined to do something. We have however a more serious ground of difference with him, on account of the direction which he has given for the performance of the movement. The words with which it begins, are "*Blessed be the Lord God of Israel,*" and to mark this benediction with the greater solemnity, Purcell or Dr. Boyce, has directed that it be sung as a verse; that is with the single voices, and "very slowly." This does not please the lively Mr. G. who directs us to sing in "coro" and "allegro." Again, Boyce has marked the passage "*from everlasting and world without end*" to be sung faster than the preceding—on the contrary, Mr. G. in his spirit of improvement, has marked the phrase "*world without end,*" to be sung "*poco adagio.*"

These differences may appear trifling to some persons; but they will not appear so to those who know how much the character of a musical composition depends on the time in which it is performed: they also throw light on the mind of the editor, and on the disposition and feelings with which he has executed the task.

Concerning the other pieces, contained in this volume, we have left ourselves room to say very little.

The chief among them are "*God is our hope and strength,*" by Green; arranged for treble, alto, tenor, and base, by the editor, and the last chorus mended a trifle by him, as usual, at the end.

"*O Lord thou hast searched me out and known me.*" Mr. G. has only given some of the movements of this fine anthem, which he has transposed from A to G. By this means he has been enabled to arrange the upper parts for two trebles, instead of the alto and tenor, which are found in the original. Alterations, and omissions, such as these, are useful; insomuch as they may occasionally tend to diffuse some knowledge of the works of our great masters, and a taste for them; our gratitude to the editor is also increased, in this instance, by his having refrained from any emendations of his author. Boyce's anthem "*By the waters of Babylon*" is likewise inserted, with only one improvement, that we have discovered. This appears at the end of the last chorus, where the composer has employed the \flat on Eb, in the following manner:—



The words of this movement contain a dreadful imprecation on the enemies of Jerusalem, and this harsh harmony, towards the conclusion, is highly expressive. But, unhappily, it is too "coarse" for the ears of Mr. G. who thus, to his own standard of propriety, cuts down the doctor.



"Sing unto the Lord a new song," by Green, next follows; and the verses are arranged for treble voices, which, we hope, will make some of our fair friends more acquainted with this beautiful anthem than they have hitherto been.

There are also extracts from Croft's anthems, "*This is the day which the Lord hath made*"—"We will rejoice in thy salvation"—and "*Sing unto God O ye Kingdoms of the Earth*. Mr. Gardiner is so much pleased with another anthem, by Croft, "*God is gone up with a merry noise*"—that he has given it entire, and in the height of his good humour, has put an introduction to it.

"Be thou my judge, O Lord," by Dr. Boyce—"O God of my righteousness," by Dr. Green—and Weldon's beautiful anthem, "*In thee O Lord have I put my trust*," will all be found, at length, in this volume; and it is, we presume, to furnish a ludicrous contrast to them, that the editor has taken the trouble to adapt sacred words to a terzetto by Sarti, which Shield has given us in his introduction to harmony, under the title of "*Conrade the good*."

Concerning the other pieces selected by our editor, we have neither time nor inclination to go into any detail. Some of them are well known. There is Graun's duet, arranged to certain namby pamby lines on "Charity"—Marcello's "*As the hart panteth.*" There is also, Kent's anthem, "*Hear my prayer*"—which is, perhaps, the best of his writings; though there is very little in it—and there is a "motetto" from Haydn, which flows more smoothly, and is more truly vocal, than many others of that great master's compositions.

But we must hasten to a conclusion—first making a few remarks on the version which Mr. G. has given to us of Purcell's *Te Deum*. And here we cannot refrain from expressing a wish, that the editor, in republishing this fine work, had refrained from any abridgements, and had contented himself with correcting the errors of the press. He has left out some divisions, which are not more unmeaning than many which are in vogue at present; he has *mended* some harmonies which were too coarse for his ears; and he has even taken the trouble to re-write a passage or two; but with all this we would gladly have dispensed.

Purcell, and many others of our ecclesiastical composers, wrote upon principles which are not adopted at the present day, but which give to their works a peculiar charm. Now we desire to see them in their original garb, and not shaved, trimmed, and dressed, by the hands of Mr. Gardiner; for it is clear that he is not well acquainted with the "Ancient Costume;" and his interpolations and emendations, in the volume before us, are often as incongruous, as it would be to put the frock and Wellingtons of a modern dandy, upon a gentleman of Queen Ann's cortège.

Nothing gives more identity to a musical author than the harmony which he employs. It is like the touch of a painter, which is instantly recognized by good judges—and, in this respect, Purcell is the boldest, and most original, of all our English masters.—Mr. Gardiner, however, must needs measure weapons with the giant. Having worked himself into a belief, that he has more "accurate ideas" than he had, who was, and is, the pride and glory of our school, he presumes to attempt improvements in compositions which have been admired by successive generations of musicians, and which Boyce was proud to edit, but afraid to touch.

Consider the following examples, which will prove how far our editor is equal to his undertaking :—

PURCELL



GARDINER.

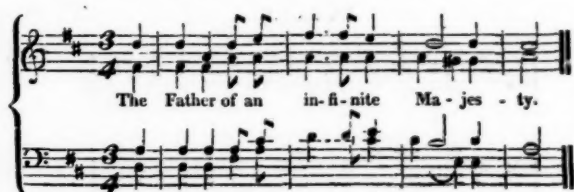


Purcell's arrangement is, by no means unexceptionable. since between the second and third bars, the extreme parts proceed from a sixth $\frac{6}{4}$ to a fifth $\frac{5}{4}$ by *similar motion* ; but Mr. G. in his *amendment*, and to indulge in the modern luxury of an extreme sharp sixth, absolutely falls into consecutive fifths in the same place ; for no one will venture to say, that the error is avoided by the small semi-quaver, put before C#, which seems as if it were placed there to make the blunder more apparent.

In the passage below, Purcell, who always aimed at expression, has endeavoured to accommodate his music to the sense of the text—not only by a division on the word “infinite,” but, also, by the holding note of the base.



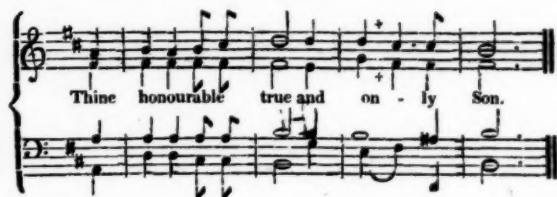
This, however, does not square with the notions of Mr. Gardiner, who has thus *improved* upon his author :—



The verse—"Thine honourable, true, and only Son," is thus set by Purcell, who, with great propriety, maintains, in some degree, the style of the preceding verse.

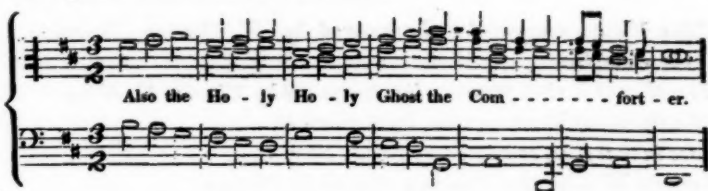


But the following, by our excellent editor, is, of course, much better; notwithstanding the faulty progression of fifths, in the third bar between the treble and alto.

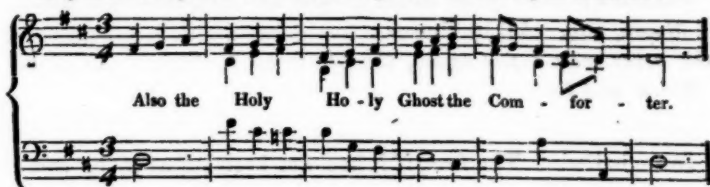


In the next verse, the freedom of Purcell's base, and the ca-

dence, though so characteristic of the composer and of his age, have given offence to Mr. Gardiner.



He, therefore, favours us with it, *alla moderna*, as follows:—



Enough of this: indeed, without any disrespect to our editor, we may say, that his present volume would not have occupied our attention more than those did which formerly came under our review, had it been of the same description. In them, though we often differed much with him in taste, we considered him to be harmlessly employed, when he was adapting music from quartetts, concertos, sonatas, &c. to poetry, a great proportion of which was not of a quality to be injured by such an association; but in the volume before us he has taken a higher flight, and we consider his failure to be equal to his presumption.

In whatever way he may amuse himself hereafter, let us advise him to refrain from the works of our old masters, which his studies have not fitted him to undertake. Or, if he must needs meddle with them, let him present them to the public in a more convenient form, than he has now done; and above all, let him attempt no *improvements*, nor insert his own compositions, where they will be so sadly out of place.

H

Afton Water, composed and arranged by *W. Watson*. London.
Gow and Son.

The Kiss that she left on my lip, composed by *Charles E. Horn*.

The Banks of Broomsgrove, by *J. Barnett*.

I see in that face, composed by *Sir J. Stevenson*.

Love in idleness, the Music by *Henry R. Bishop*.

We two each other's only pride, the Music by *Henry R. Bishop*.

Oh call it by some better name, written and composed by *Thomas Moore, Esq.* All by *Power*.

Oh never may I feel again, the Music by *F. Steers*. London.
Cocks and Co.

More ballads. The first, if it had not been stated to be composed by *W. Watson*, we should have sworn was stolen almost note for note from "*The last rose of summer*." How people are apt to be deceived!

Mr. Horn's ballad is pretty, and very like those *Mr. James Hook* used to make many years ago for *Vauxhall Gardens*.

Mr. Barnett has not been as successful as usual—indeed we know not what to make of some of his accents, which he obviously intends should express something out of the ordinary course.

Sir John Stevenson's is also pretty, but common place. *Mr. Bishop's* any thing but common place. Yet we cannot say they please us like most of his late canzonets.

"*Oh call it by a better name*," is a ballad written in, but not up to *Mr. Moore's* customary style. The words however are touched with the true flame.

The last on the list is written for a barytone, and is the best of the collection, being tolerably original and in good taste.

Sighs that speak of Love; the Music by John Ponder. London: Clementi, Collard, and Co.

The Sun on the Lake shines serene; composed by John Davy. London. Chappell and Co.

Ah did I swear to love thee not; composed by W. West. London. W. Evans.

Long Summers have smiled; the Music by G. Alex. D. Roche. London. Clementi, Collard, and Co.

The Wild Hyacinth, a Song; composed by J. Forbes Walmisley. London. Chappell and Co.

The first three of these ballads are in that manner which, however common, must still retain a claim on the score of melody and glittering structure in the accompaniment, which will please the ear of the many. Mr. West's is one of the best specimens of this class of composition that we can call to mind. Mr. Roche's is in a better style.

Mr. Walmisley has very properly called his a song, for there is a masculine and sound taste in its construction which elevates it far above the dandyism of most modern ballads. There is mind and manly feeling in every note of it. We relish the transition to the minor, which savours of the ancient "song." Yet there is elegance combined with strength, both in the melody and accompaniment.

O Erin, the Land of the Fair and the Bold; the words by W. F. Collard, the Music by J. C. Clifton.

Fill your Glasses, fill them high, a Bacchanalian Song; the Melody and Words by W. F. Collard; Accompaniment by J. C. Clifton.

Like a Vision, a Song, with Guitar and Piano Forte Accompaniment, Words, and Air, by W. F. Collard.

Rosalie, a Canzonet, composed by J. G. Graef; the Words by W. F. Collard. London. Clementi, Collard, and Collard.

The public is indebted for a considerable number of songs to the active mind of Mr. William Collard, who is not less distin-

guished by his acute mind than by his various attainments. It is honourable to commerce that persons so deeply engaged in extensive concerns should solace their own leisure and amuse the world by literary recreations.

Mr. Clifton's song, written upon the subject of Ireland, has a national character in its melody, which forms its chief recommendation. The second is such a composition as we have not been of late accustomed to meet with. It is bold, manly, and full of the *esprit du vin*, which used to be found in such fine old songs as "*Rail no more ye learned asses*," and "*My temples with clusters of grapes I'll entwine*," the most elegant drinking song by the way that ever was written.

"*Like a Vision*" is full of feeling and very elegant, and Mr. Graef's, with a great deal of pretension, conveys a sufficient share of excellence.

No. 1. "*Mi vedrai nel ciglio ancora*," Cavatina, Nell' Opera "*Il Somnabulo*," del Sig. Carafa.

No. 2. "*Parmi tra fronda e fronda*, Recitativo ed Aria, Nell' Opera "*Elena e Malvina*," del Sig. Soliva.

No. 3. "*La mia pace a te si affida*," Recitativo ed Aria, Nell' Opera "*Isabella ed Enrico*," del Sig. Pacini.

No. 4. "*Egilda o Suciampo*," Terzetto, Nell' Opera "*Egilda di Provenza*," del Sig. Pavesi.

No. 5. Cavatina "*Non so qual forza ignota*," Nell' Opera "*Il Temistocle*," del Sig. Pacini.

All by Grua, London.

The above pieces are all from operas entirely unknown in England. No. 1 is a very ingenious and effective cavatina, apparently for a contralto voice, and displays a very skilful knowledge of accompaniment. The first movement, previous to the recitative, is formed upon a moving bass in triplets. The recitative, which is simple and expressive, is followed by an andantino in Eb, savouring a little of the Rossinian manner, but ably accompanied. The last movement (*allegretto*) is not so effective as the former,

but concludes well in the dashing style of most operatic cavatinas. In the hands of an able and feeling singer this piece of Carafa's would be both pleasing and productive of variety.

No. 2 is from the pen of a young composer, about whom we have hitherto heard very little, but it appears he has written several operas, which have been well received on the Continent. The style of this aria is a mixture of Paisiello and Rossini, but is rather pleasing, especially the andante "*Ah forse fra queste.*"

No. 3 is one of the best pieces we have seen of the composer's, and we like it the better, because we perceive a recurrence to a style so strongly desirable at this period of distracted and extravagant principles of vocal writing. Mozart has been consulted in an andante, "*La mia pace,*" the subject of which is in fact "*Ah perdoni,*" but it is delightful to see such reminiscences. After a few bars it passes on to a more florid style. A chorus then breaks in "*Alla marcia,*" which we doubt not is effective, but these things lose their effect off the stage. "*Della vittoria*" is a spirited motivo, as it occurs between each reiteration of the chorus, but "something too much" of the old and ever satiating conclusion "*al Italiano*" drives (or is enough to drive) every sober hearer out of his seven senses. We had almost forgotten to say that this piece is for a tenor voice.

No. 4 is a terzetto, the second movement of which is a kind of canone.—If the subject and treatment of it were not decidedly Rossini's, we should be inclined to be pleased with it. When will the time come that these composers shall dare to write a few notes of their own?

No. 5, "*Non so qual forza ignota,*" shews more of Mr. Pacini's remembrances of a sound and beautiful style. It consists of but two movements, an andante and allegretto.—The first of these, with a preceding symphony, in which the violoncello apparently is to begin a sweet cantabile passage, which is afterwards taken by the voice and well sustained through three pages, shews a musician of feeling and judgment. The allegretto too, although more florid, is still in the same expressive manner. We sincerely wish this writer could prevail upon some of his brethren on that side of the water to join with him in keeping alive this "vestal fire," this true musical feeling, which attracts the hearts and not the wonder of the hearers.

- I. *Cathedral Selections, consisting of Anthems, Sanctus, Commandments, and Chants. Selected, arranged, and respectfully dedicated (by permission) to the Right Hon. Lady Selsey, by Thos. Bennett, Organist of the Cathedral, and St. John's Chapel, Chichester. Goulding, D'Almaine, and Co.*
- II. *Sacred Music, being a large and valuable Selection of the best Psalm Tunes, both Ancient and Modern. Arranged for four voices, or a single voice, with an accompaniment for the organ or piano forte, and humbly dedicated to the Clergy of England, by Robert James Edwards, Organist of Banbury. Oxon. Preston.*
- III. *Anthem for four voices. The words from Dr. Watts' version of the fiftieth psalm, on the last judgement, composed with an accompaniment for the organ or piano forte, by Joseph Morris, Organist, Harlow. Essex. Monro and May.*
- IV. *The Lord's Supper; composed, with an accompaniment for the piano forte, by J. H. Monro and May.*
- V. *A Set of Chants, with Sanctus and Kyrie Elieson; composed for the use of New College Chapel, Oxford, and most respectfully dedicated to the Warden and Fellows, by H. West. Goulding and D'Almaine.*

Two things are required from a selector—namely, that he chuse from good authors, and present his selections in a form most convenient to those for whose use they are intended. The first of these conditions Mr. Bennett has fulfilled very well; for his book contains some pleasing movements by masters who will always be admired by the lovers of English cathedral music.

There are two solos from Wilson—"O praise the Lord," and "O praise God in his holiness;" there is a *Sanctus* also by the same excellent composer, and several others, with the *Kyrie Elieson* by Rogers, Aldrich, &c.

We will say little about the movement by Richardson, "*O how amiable are thy dwellings,*" which begins with such a specimen of faulty accentuation, that we wonder how Mr. B. could admit it into his collection. We must not forget to mention a delicious morsel from Farrant, "*Lord for thy tender mercies' sake.*" There

is a peculiar charm in the writings of this author, arising from their structure, which the lapse of time has rendered venerable, and from the truly ecclesiastical tone which pervades them.

We respect the memory of Mason, who was a good poet and an excellent man, but we are sorry to find, in the work before us, his puerile anthem, "*Lord of all power and might*," and a *Kyrie*, set in the same style. It is indeed a pity that Mason ever attempted composition. His essay on church music, and his compositions, which we suppose are commentaries on it, remind us of those persons mentioned by Pope, who labour to establish rules for that which is good—

"Then shew us what is bad, by what they write."

We have often thought it a difficult thing to produce an effective chant, and we are the more confirmed by Mr. B.'s selection, which, though copious, contains very few which are really pleasing. It has been said that a fine chant appears to proceed more from a sudden impulse than from great skill. If so, we ought not to be surprised at finding some of the best chants before us written by persons who have not much distinguished themselves in any other species of composition; and on the contrary, that those which are attributed to some of our most esteemed masters, are laboured and unsatisfactory. Such are those by Dr. Cooke, and with only one exception, those by Battishill. The third double chant, in page 8, by Davis, is good; so is the fifth by Dr. Dupuis. In pages 9, 10 and 11 others will be found equally excellent, by Robinson, Battishill, Jones, Teesdale, and Dr. Crotch. We must not omit to notice a beautiful double chant by Lord Mornington in page 14. In this short production the noble author has shown all that feeling for melody and pure harmony which his other writings exhibit.

Among the single chants are very few which please us. The best are, one in B by Dr. Croft, another in G by Corfe, and a third in A by Dr. Hayes. We may mention a fourth, by P. Humphry, which is called the "*Grand Chant*;" but notwithstanding this high sounding title there is nothing in it.

We cannot say much about Mr. Bennett's second qualification as a selector—that of presenting his work in a form most convenient to those for whom it is chiefly intended.

In almost all instances he has merely given the melody and a

figured base. This we much regret, since there are so few amateurs who can read from figures. Those however who study harmony will find the movements contained in the work before us valuable as exercises.

Mr. Edwards should have called his book of Psalms a collection, rather than a selection; for we have found in it nearly all the good tunes which we have ever heard, and many which we never wish to hear. The harmony of these tunes is creditable to Mr. E. on the whole, and though much of the poetry which he has associated with them is not to our taste, we hope that his friends will be edified by it, and that he will be rewarded for the industry which he has displayed in producing a work that may be acceptable to many lovers of Psalmody.

Mr. Morris's composition is an ode or hymn, not an "anthem," for that term is only applied when the words are selected from the scriptures, or from our liturgy; neither has he seized the spirit of the anthem. Some of his movements are far too light, and ballad-like in their style. We here particularly allude to the verses—"When God appears all nature shall adore him," and "When Christ returns, wake every cheerful passion." These strongly remind us of tabernacle strains. This hymn is in five parts occasionally, though in the title page it is said to be for *four* voices; and we think that the transient introduction of the fifth part has an awkward effect, especially in the alto and tenor. The counterpoint however is clear, and does credit to the author, who may render himself capable of producing compositions very superior to the present, by diligent study of the works of our great ecclesiastical musicians.

We should certainly pass over the "*Lord's Prayer*," by J. H. were it not that we would enter our protest against the irreverent custom now too prevalent of setting this "perfect form of words" to music. When we consider by whom it was given, and the important purpose for which it was designed, we think that it should be suffered to remain in its original and divine simplicity. The metrical versions which we have seen have always offended us; but we have stronger objections to the application of music, for reasons which must be so obvious to every reflecting mind, that we need not stop to mention them.

Of Mr. West's Chants, Sanctus and Kyrie Elieson, we cannot

speak in praise. He has not been happy in his melodies and his harmony is far from being correct. In his choice of keys, likewise, he has not been judicious: B, with five sharps, A \flat , with four flats, and E \flat minor with six, are not keys which should be selected for vocal compositions that are to be accompanied by the organ. We may also remark, that these chants are nearly all pitched too high, unless the compass of voice possessed by the members of the choir of New College, Oxford, greatly exceed that possessed by the members of any other choir in the kingdom. Three very pleasing chants will be found, however, at pages 22, 23, and 24, which have not the defects we have just mentioned.

Six Voluntaries (the subjects of four taken from Kent's most favourite Anthems,) arranged and composed in a familiar style for the Organ or Piano Forte; by T. Costello. Longman & Bates.

Six Easy Voluntaries for the Organ, calculated to facilitate the Progress of Young Students on that Instrument; by Thomas Adams, Organist of St. George, Camberwell. Clementi and Co.

Introduction and Rondo, the subject from Rossini's favourite Air, "Di tanti palpiti," performed on the Apollonicon, and composed by Thomas Adams. Clementi and Co.

Introduction and Fugue for the Organ, as performed at the Cathedrals of Christ Church and St. Patrick's, Dublin; composed and respectfully dedicated by permission to the Lord Bishop of Kildare; by Thomas Powell. Power.

Whence is it, that having so many fine performers on the organ, we have so few tolerable composers for that noble instrument?

To this question several answers may be given. In the first place it may be said, that composing and performing require very different qualifications, which are united only in persons of extraordinary genius.—The organ too is an instrument for the head rather than the hand. It addresses itself to the imagination in its most exalted moods, and therefore curious passages and divisions

not only go for nothing on it, but they become particularly offensive. This circumstance at once puts the majority of our composers hors du combat, for they are now too much accustomed to the manufacturing of variations, rondos, divertimentos, and melanges on old themes, not to carry with them their mechanical habits and the unmeaning fashion of the day into every thing which they undertake. In the second place it may be observed, that we never forget the exalted purposes to which the organ is applied, and therefore we expect that the music composed for it should be of a chaste and lofty character, far removed from all that is low, frivolous, or trifling; that the melody should be majestic, yet short and flowing; that the harmony should be clear and simple, yet varied and impressive; and that the modulation should be easy and natural, without being calculated to excite either wonder or amazement. If this view of the subject be correct, and that it is correct may be proved by a reference to the works of the greatest writers, we would remark in the last place, that the mass of English professors have neither learning nor leisure to compose well for this "Emperor of Instruments," as it has been called. Among us a youth, when he has attained the age of eighteen or twenty, seeks to procure scholars. He has perhaps a ninth finger on the piano, or he may be able to cover a multitude of errors in his pupil's performance by his violin accompaniment. In consequence of the universal demand for teachers, and the little discrimination which is used in selecting them, he succeeds in forming a "genteel connection:" he gets his hundreds a year—he keeps his gig and livery servant—visits and receives his friends—what then has he to do with study, or with that severe course of discipline which alone can make him a profound musician and a fine composer? In this respect, though we fear the remark will not be very grateful to our well-fed and flattered young friends, the painters have considerable advantage; with them teaching is always a subordinate consideration, and they must toil and study hard if they would hope for future success. But even when the English musician has courage to resist the temptations which beset him in early life, and when he has devoted himself to the diligent study of his art, and has exercised himself in the higher branches of it, can he look for any adequate remunera-

tion? Then it is not wonderful that the dazzling prospects of his youth should prematurely fade—that his ambition should shrink into narrow bounds, and that, in the language of our correspondent, “An Observer,” “he should seek to be respectable and happy rather than great.”

We are aware that these points have been frequently touched on by us, but besides that, they cannot be too often rung in the ears of our countrymen, they are quite relevant to our present purpose, since they may serve to account for the observations which we shall conceive it our duty to make on the compositions which are named at the beginning of the present article.

Mr. Costello, (not caring to trust altogether to the resources of his own genius, has betaken himself to Kent’s anthems, and has arranged some movements from them in the form of voluntaries. To each movement he has added an introduction of his own, and we are sorry to say that these introductions furnish very indifferent specimens of his invention and skill.

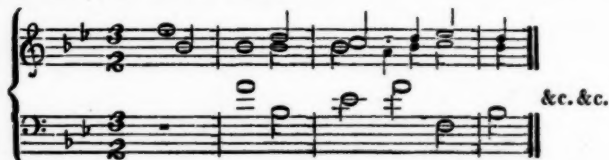
We will give our readers an extract from the first; the rest are no better.

GRAVE.





The first movement taken from Kent by Mr. C. is, "*There shall he sit upon the throne of his glory,*" and we have the word "fugue" placed in very large letters at the beginning. We must, however, take the liberty of telling our author that it is NOT a fugue. There are some passages rather *fugish*, or as an Italian would say, "*alla fugata*"—but the whole lacks that continuity and concatenation of the subject which are necessary to constitute a fugue. Mr. Costello's second "fugue" is from the verse "*O speak good of the Lord.*" In this he has attempted to reply in the octave, but his reply comes in on a "naked fourth," which produces a most striking effect.



We then bid a long adieu to the subject: indeed it is only heard once more, and that after nearly fifty bars of different matter, when it "*steals upon the list'ning ear,*" harmonized in the same felicitous manner as at the first.

The third voluntary is taken entirely from Kent. It consists of the solo, "*My song shall be of mercy,*" transposed from G to E, and the verse "*O that I had wings like a dove*"—the latter wrought into one of our author's fugues. The commencement of it is as follows:



Now we must fairly confess, that if Mr. C. had not told us this was a fugue, we should not have found it out.—He may perhaps apply this pompous epithet to that portion of the movement which is framed on the point, "*Then would I flee away and be at rest,*" but he has really treated that point so feebly, that we are bound in critical justice to resist the application.

The fourth voluntary is taken from the chorus, "*For thou O Lord art our father*"—but as our preceding observations may be fairly applied to it, we will go on to the fifth and sixth. The fifth consists of an introduction by the author, and a "fugue" on the subject of "*Non Nobis Domine.*" Here likewise it is most unfortunately out of our power to compliment Mr. Costellow on his success. He has chosen a popular and a kind accommodating subject—Byrd's canon or Handel's chorus, "*I will sing unto the Lord,*" might have shown him how easily it would "work," but he has been able to accomplish nothing with it. In old times the subject was called "Dux" or leader, and the reply "Comes" or companion, and those significant terms shewed, that these constituent parts of a fugue should keep pretty close together, at all events that they never should absolutely lose sight of each other. On the contrary it was required, that as the movement advanced, the "leader" and "companion" should approximate more and more, till at last they became so nearly joined as to form what was called "*La stretta,*" or knot of the fugue.

Very different from all this is the case in the "fugue" before us—for owing to some unlucky want of address, on the part of our author, "Dux" and "Comes" quarrel at the first setting out, and are never found in each other's company during the whole way. Sometimes indeed we are left to go on, without one or the other, through such labyrinths as the following :





We have just explained what the "stretta" or knot of the fugue ought to be, and it is Martini, we believe, who advises students always to try whether it be possible to form a good stretta on their subject, lest they should lose their labour by working it. This excellent precaution does not seem to have been used by Mr. Costellow, though some person, infinitely more sagacious than ourselves, may discover an affinity between the following flight and "*Non Nobis Domine.*"



The subject of Mr. C.'s last fugue is this—



which he most naturally amplifies in the following manner :



From what we have said, it will appear that Mr. Costellow has put forth certain movements, which he has thought proper to call fugues, but which have very little pretension to that title. We apprehend that his notions on this difficult species of composition are crude and indistinct, and if he be a young man, we would advise him to go through a long course of study before he prints again ; if he be old, we would recommend him to print no more.

The work abounds with errors of the engraver, which we have not had time to point out.

Mr. Adams' voluntaries are very superior to those we have just been considering, and young organists, for whom they are particularly intended, will find them a valuable addition to their collection. Coming from so great a master of his instrument, they may be studied with advantage by those who wish to make themselves acquainted with various combinations of stops, and also with the kind of movement which is best adapted for the display of some of the most pleasing single stops—such as the cremona, hautboy, and flute. The composition of these voluntaries is clear and correct throughout, and we find in them some pleasing specimens of fugue, which are interesting to hear without being difficult to perform. We are particularly pleased with those which will be found at pages 7, 11, and 12.

Candour obliges us to confess, that there are some movements written in a style which we do not admire. The "pastorale," in

the first page, is by no means fitted to the solemnity of public devotion, and we think that the third voluntary, from which we shall give two extracts, should be altogether excluded from the church.



These movements are much too pretty. They may suit the itching ears of young ladies just released from boarding school, but they will not consort with the feelings of those who "go up to the temple," deeply impressed with the solemn duties there to be performed: for the same reason we object to the march in page 9. What can be more dissimilar than any part of the "pomp and circumstance" of war, and the calm exercise of devotion? We would then caution our young organists against such a monstrous association, notwithstanding the authority of Mr. Adams, who, we think, does not always maintain the lofty character of that instrument on which he so much excels.

This appears too plainly, when we find him condescending to arrange "*Di tanti palpiti*" (!!!) as a rondo for the organ. To be sure it was done for the Apollonicon, and it may have been found very agreeable, in the latitude of St. Martin's Lane, but out of that we can hardly imagine that it will be tolerated. This arrangement, we suspect, was made "by particular desire." We cannot bring ourselves to believe, that such an air would have been selected by Mr. Adams, had he been free to chuse. The adaptation throughout is laboured and unhappy. It abounds in passages constructed with considerable skill, but they die away upon the ear; there is not one which touches the heart. We will not quit this "introduction and rondo" without giving our readers an extract from the former, which contains one of the most remarkable progressions of chords we have ever met with. The movement begins in F, and at the twelfth bar we find ourselves in D \flat , from which Mr. A. conducts us to D \sharp , almost by a single stroke of his pen. See the sixth bar of the following example:

The musical score consists of three systems, each with a treble and bass staff. The first system shows a complex chordal progression. The second system continues this progression with more intricate voicings. The third system concludes with a final chord and a double bar line. To the right of the third system, the text "&c. &c." is written.

&c. &c.

This we profess not to understand. Is it modulation? Is it transition? We cannot tell what it is—unless it be a sly hit, made by our author at Rossini, some of whose modulations (if we may dignify them by such a term) are about as coherent and effective.

Mr. Powell's composition will not detain us long. In his introduction there is too much sameness in the design, and some very awkward attempts at modulation. His andante should never be heard in a church, for it reminds us of minor theatrical music, or the divertimentos of the lowest order, and for the fugue!—

Bontempi, in his "Historia Musica," is exceedingly dissatisfied with the word "fuga," (which it must be remembered signifies "flight" in Italian), but he allows that it may be properly applied to certain compositions—for in them, "the subject having been once heard, flies away and returns no more." This observation does not strictly apply to Mr. Powell's "fugue;" his subject does return, but it is after long passages, which have no imaginable connection with it, and which, on its arrival, incline us to put Fux's well-known question—"Friend, how camest thou hither?" We hope that Mr. Powell is a very young man, and that he will live greatly to improve—and we trust that the remarks which we have made in the present article will excite more care and diligence in all those of our countrymen who venture to appear before the public as composers for the organ.

H

Trente trois petits Duos Methodiques, faciles et chantants, pour deux Flutes, composees par T. Berbiguier. London. Ewer and Johanning.

Brilliant Duo for two Flutes, by B. Van Renterghem. London. Ewer and Johanning.

No. 5, of Berbiguier's Themes, varied for the Flute, with an Accompaniment for the Piano Forte. London. Cocks and Co.

Le Petit Tambour, partly taken from Mayseder's Violin Solo; adapted and arranged as a Rondo for the Flute, with a Piano Forte Accompaniment, by Bernard Lee. London. Longman and Bates.

Au Clair de la Lune, arranged with five Variations for the Flute, with a Piano Forte Accompaniment, by W. W. Sutton. London. Lindsay.

Melanges from Der Freyschutz for the Flute and Piano Forte, Nos. 2, 3, 4, by T. Lindsay. London. Lindsay.

In M. Berbiguier's Duos a most desirable, and at the same time a most difficult object is attained, that of combining attraction with simplicity. There are not more than fifty bars in each; they are very easy and devoid of execution, but they require great delicacy of feeling and precision in performance. They are original, of various styles, and partake mostly of that light, graceful, and riant character which never fails to interest and attract. One Romance, No. 15, is a plaintive air of most beautiful expression. No. 23 is original and striking, and every Duo has some claim to attention.

M. Renterghem's piece is showy, and contains brilliant, though by no means difficult execution. The andante is very beautiful, and the polacca effective.

Berbiguier's subject is treated by a composer who both understands and feels the powers (and to a certain degree) the beauties of his instrument. The Variations, with the exception of one, are pieces of difficult and showy execution; and this one (an adagio) is perhaps too little varied in character. The Lesson is too difficult for the generality of players to attempt, but in the hands of an advanced performer it would be very superior.

Mr. Lee has effected a new transformation of this favourite French air with considerable success. It presents no longer the appalling appearance to modest performers that it does in the hands of Messrs. Kieswetter and Mori. The best parts are selected from the violin solo, the rest is judiciously adapted to the powers of a tolerable proficient on the flute, and it is altogether a very agreeable and effective lesson.

Mr. Sutton's Variations, though not novel, are not wanting in merit. They possess considerable brilliancy and sufficiently pleasing melody to be generally liked.

Mr. Lindsay's Melanges contain some of the most beautiful parts of the Freyschutz effectively combined, and embellished in a facile and agreeable style.

Fantasia a la Russe for the Harp, in which are introduced three favourite Airs ; by N. C. Bochsa. London. Gow and Son.

Petite Melange, on three favourite Airs, from Il Crociato ; by N. C. Bochsa. London. Chappell and Co.

The Boatie Rows, with Variations for the Harp ; by S. Dussek. London. Chappell and Co.

C'est L'Amour, with Variations for the Harp ; by S. Dussek. London. Chappell and Co.

Mr. Bochsa's fantasia is composed on "*The Bells of St. Petersburg*," a Russian waltz, and a favourite Cossack song. The materials are slight, but by the genius and animation of the composer they are here moulded into a form both brilliant and attractive. The three airs are strikingly contrasted in character—they are moreover arranged so as to set them off to great advantage—in the end they are worked up with considerable energy and effect, and an original cadenza distinguishes this part of the lesson. Mr. Bochsa has not recollected sufficiently the plaintive character of the first air, but in every other respect the fantasia is superior.

The melange (on "*The Crusader's March*," "*Giovinetto Cavalier*," and "*The Christian's Chorus*,") is much easier, but scarcely

inferior in its style. The march is brilliantly arranged, and the last page of the piece is original. We observe in this lesson a passage new both to harp music and to Mr. Bochsa. It consists of demisemiquavers in repetition, in a descending series. This passage is not of very long standing even in piano forte music—on the harp we should think it would be effective.

Mr. Dussek's lessons are simple, pretty, and on universally favourite airs—a short but not less sure recommendation to the generality of performers.



An Explanation of Musical Intervals and of the Major and Minor Scales, with a Series of Exercises for the Piano Forte, by Wm. Horsley, Mus. Bac. Oxon. The Second Edition, considerably enlarged and improved. London. Chappell and Co.

In those arts where it is necessary to form the hand as soon as possible to the mechanical parts of execution which in every stage appear the prime powers, though they are in fact merely subordinates to the mind, in such arts, it is usual to begin the practice before the theory can be apprehended by the pupil. But there can be so little doubt, that practice would be so much lightened and advanced by a knowledge of principles and of what those principles lead up to—there can be so little doubt, we say, that execution must be facilitated by a clear understanding of what the end of practice is, that so soon as the mind is capable of comprehending them, the study of principles should be begun. It is upon this philosophical ground, that Mr. Horsley, whose just celebrity is widely established by his writings, has constructed the book before us. In his preface he tells us, that the demand for the first edition, “which was intended chiefly for the use of his own pupils,” has induced him “to revise it diligently, and endeavour to present it to the public in a state which shall leave nothing more to be required with regard to the subjects of which it treats.” These subjects are, first, the theory and relations of intervals and of the scales—with exercises upon them. An appendix contains short but excellent remarks on the formation of the hand, touch, and

some of the constituent parts of execution, supported by exercises judiciously constructed to forward these results.

The value of this valuable book of rudiments is to be found in the condensation which the depth of the learned author's observations, the severity of his taste, and his experience in teaching, all assist in giving to his productions. The student may be quite sure that Mr. H. has the soundest reasons for whatever he ventures to recommend, while the clear and terse manner in which he conveys both his verbal and musical instructions is the warrant for their having been long considered and thoroughly digested and arranged. He proceeds upon the principle that a solid superstructure is only to be raised upon solid foundations, and therefore he does not attempt to deceive his scholars by representing the art of playing as a purely mechanical operation which is to be attained by a given quantity of mechanical exercise; but he expressly says that "no method, no contrivance, will ever make up for a want of thought and care; and they who are weak enough to believe otherwise, will find themselves grievously disappointed." He looks also to the practice and example of those great masters, Clementi and Cramer. Agreeing with him entirely, and perceiving how much of excellent matter his book contains, we recommend it to all who wish to understand what they are about, while imbibing the elements of an art, which is too often held to be no more than agility of finger.

ARRANGEMENTS.

Two new numbers of Gow and Son's selection of Beethoven's piano forte music have appeared ;—" *See the conquering Hero comes,*" with an accompaniment for the violoncello ; and " *The manly Heart,*" with an accompaniment for flute and violoncello. These lessons have been long established in the favour of all their composer's admirers. They need no further recommendation than their title.

An interesting publication, by Messrs. Ewer and Johanning, has lately appeared. It consists of seven numbers of a collection of favourite Marches, Waltzes, and Polonaises, in their original form, for the piano forte.

Mr. Cramer has commenced a very useful arrangement of Mozart's Concertos for the piano forte, with accompaniments for the violin, flute, and violoncello. The first only is published. Cramer, Addison, and Beale.

Overture to " *Der Freyschutz,*" arranged for two flutes, by W. Bark. Ewer and Co.

Overture to " *Tarrare,*" arranged for the piano forte, with accompaniments for flute or violin. (ad lib.) Ewer and Co.

Spohr's Overture to " *Jessonda,*" arranged for the piano forte. Ewer and Co.

Select Airs from Spohr's " *Jessonda,*" for two performers on the piano forte. Book 1. Boosey and Co.

Overture and Airs from " *Preciosa,*" arranged as duets for two flutes. Ewer and Co.

No. 10 of " *Les Belles Fleurs,*" for piano forte and flute, by Sola and Bruguier. Chappell and Co.

Book 18 of Airs from Rossini's operas, " *La Donna del Lago,*" for harp and piano forte, with flute and violoncello accompaniments. (ad lib.) by N. C. Bochsa. Chappell and Co.

The Overture and select Airs from "*Il Crociato*," arranged for two performers on the piano forte, by T. Attwood. Three Books. Clementi and Co.

Rossini's Overture to "*La Cenerentola*," arranged for the harp and piano forte, with flute and violoncello accompaniments. (ad lib.) by G. Holst. Clementi and Co.

Rossini's Overture to "*La Gazza Ladra*," arranged for the harp and piano forte, with flute and violoncello accompaniments. (ad lib.) by G. Holst. Clementi and Co.

No. 9 of Chipp's National and Popular Airs, for the harp. Power.
